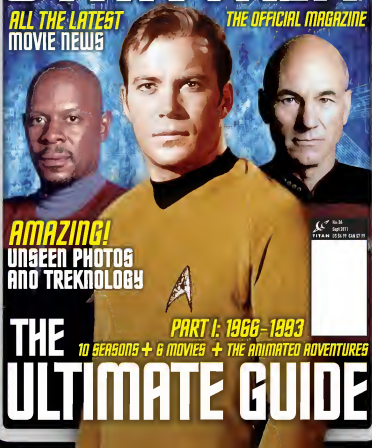


# STAR TREK

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# FROM THE BRIDGE

**W**elcome to the first part of *The Ultimate Guide to Star Trek* – *Star Trek Magazine's* 45th anniversary tribute to one of the most successful franchises in the history of film and television!

This issue, we focus on the first 27 years, as the original series of *Star Trek* made an indelible mark on American television history, firstly with the incredible voyages of Captain James T. Kirk and the crew of the *Starship Enterprise* in the 1960s, and then 20 years later with the amazing journeys of his successor, Captain Jean-Luc Picard aboard the *Enterprise-D*.

We've brought together our top writers from around the world for this project, with each assigned their own season to rewatch, review and assess. In addition to giving each episode its own mark, they've selected top stories from their respective seasons (and suggested

the worst – which may not always be what you expect), as well as hailing some of the individual contributions. We've also compiled an overall Top 10 *Star Trek* stories ever...

You may not agree with what our writers say – even here at Titan Towers, there's considerable debate over the merits, or lack of them, of certain episodes – so let us know what you think, either by email or on our Facebook page.

Next issue, *The Ultimate Guide* concludes with the adventures of the past 18 years and looks forward to the upcoming return of James T. Kirk and the new crew of the *Starship Enterprise* as they once again make history...

Live long and prosper!  
Paul Simpson  
Editor, *Star Trek Magazine*

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**"A dream that became a reality  
and spread throughout the stars."**

# STAR TREK

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# STAR TREK

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# LONGER WAIT FOR SEQUEL?

Following the release of *Super 8*, J.J. Abrams is now turning his attention to the *Star Trek* sequel. At the *Super 8* premiere, Abrams indicated it was still his hope that he would direct *Star Trek 2*, but that no decisions had yet been made.

Originally scheduled for release on June 29, 2012, it is looking increasingly likely that the *Star Trek* sequel will be moved to a later release date due to the delay in production. Addressing the issue, Abrams told a group of journalists: "I care much more that it be good rather than it be ready [for a specific date]. Obviously we're doing all we can to make sure that schedules don't get screwed up, but I don't think anyone wants a movie on time that's not worth your time."

On the open question of shooting the sequel in 3-D, Abrams admitted: "I've not yet considered it, but I haven't had the threatening phone call from people in suits," meaning studio executors who may like the new movie to be presented in 3-D.

With the previous movie having done all the chatter set-up, Abrams was asked if the crew state now available presented any surprising challenges. "I don't think there's been any kind of homework or significant problem," said Abrams. "I certainly think that we want to make sure that it is done right. The guys we're working with are absolutely brilliant, so I'm really excited to get back into it. This is something I've been working pretty closely on."

Discussing the secrecy element of *Super 8*, Abrams complained about how too much is known about movies before release these days. "I just feel like when you go see a trailer and the trailer's over, you just feel like you've seen the movie. Part of it was about trying to allow people to have a sense of discovery. [As a kid] when I went to see a movie, I didn't feel like I'd seen every single detail of the film... people are force-fed so much stuff... [I'm] trying to keep it surprising to the audience. [That's] part of the goal."

Having mistaken secrecy over the plot of the first *Star Trek* film, it is expected that the policy will apply to its sequel.

# GOING WHERE NO GAME HAS GONE BEFORE!



For the first time videogame players will be able to control the adventures of Kirk and Spock! A brand new *Star Trek* videogame set after the events of the 2009 movie was unveiled at Sony's June 13 event in an exciting teaser featuring original gamesplay.

The game, created by Digital Extremes, the developer behind *Resident Evil 2* and *Dead Space*, will allow the player to guide Kirk and Spock through "an intense co-operative two-player adventure" during which they will encounter a "legendary alien race bent on conquering the galaxy." Solo players can choose which character to play, with the computer taking on the other role. Locations

include runway strips and subterranean waterways.

"Most [game] teaser trailers feature zero game play, but we're proud to introduce *Star Trek* to the world with a first look made up entirely of pre-alpha game play to show how great the game looks, even though it is more than a year out," said Ron Lesinski, President of Paramount Digital Entertainment. "The level of quality and authenticity to the new *Star Trek* universe is a testament to the talent of the team and the strong collaboration between Digital Extremes and the filmmakers."

The characters will be armed with the traditional *Star Trek* phasers, and the game will be available with a special



phaser-styled controller for the PS3. Gamesplay is expected to last around 12 hours and the game — currently simply called *Star Trek* — will be released for Xbox 360, PlayStation3, and PC in late 2012, probably coinciding with the release of the second J.J. Abrams' *Star Trek* movie.

# NEW STAR TREK RESORT PLANNED FOR JORDAN

A brand new \$1 billion *Star Trek*-themed "entertainment resort" has been announced for development in Amman, Jordan as part of the Red Sea Ambition, a \$34-acre entertainment site. Promising to "deliver a variety of multi-sensory 21st Century experiences, culminating with a state-of-the-art space-flight adventure that takes real-time immersive entertainment experiences to bold new heights," the new resort is to be based around J.J. Abrams' 2009 *Star Trek* movie. The creative development of the attraction is to be undertaken by Paramount Recreation, licensed by Rubicon Group Holding from CBS Consumer Products. It is hoped that the new attraction will boost tourism for the region. It will be the first permanent *Star Trek*-themed entertainment venue located outside the US.

Ms. Randa S. Aguzzi, Rubicon's CEO, said the location "will be a destination showcase in an extraordinary part of Jordan. The opportunity to lead the design on such a remarkable project and to work

with such world class partners as CBS and Paramount is a dream come true for the entire Rubicon family."

The attraction has the patronage of King Abdullah II of Jordan, who has a prominent *Star Trek* connection. As



a huge *Star Trek* fan, he appeared in a 1996 episode of *Star Trek: Voyager* ("Investigations") in a non-speaking role while still a Prince. Before his enthronement in 1999, The *Star Trek* resort is expected to open in 2014.

Opens now and running until September 5, *Star Trek: The Exhibition* has touched down at the appropriate location of the Kennedy Space Center in Florida. The acclaimed exhibition, presented by DMS Exhibits, Inc. has been seen around the world in locations as diverse as Edinburgh, London, San Diego, Beirut, and New York.

Packed with costumes, recreated sets such as Captain Kirk's bridge, props and models, the exhibition covers the 45-year history of the show. As well as having the opportunity to try out the Captain's chair, visitors can explore a series of interactive displays and explore recreations of *Star Trek: The Next Generation's* Engineering and Sick Bay sets and elements from the 2009 *Star Trek* movie.

# ENTER THE VAULT!

Three new non-fiction *Star Trek* books are set for release between fall 2011 and fall 2012. This September we'll see *Quick Reads* publish the *Star Trek Book of Opposites*, created as a novelty gift item for younger *Star Trek* fans. The book introduces the concept of opposites to young children using *Star Trek* characters and concepts, heavily illustrated with heroes and aliens from the films and TV shows and using visual humor to teach young fans.

October 2011 is the deadline for the publication of the *Star Trek Vault* by Abrams, a treasure trove of 40 years of *Star Trek* images and memorabilia. Author Scott Tipton has written for *Star Trek* comics and runs the *comet111.com* web site, helmed by *Star Trek* identity as one of the 100 greatest websites.

2012 brings *Star Trek TNG 305*, also from Abrams (see *Aurora Books in the UK*). A visual celebration of the adventures of Captain Picard

and crew, *Star Trek television in Star Trek: The Next Generation* between 1987 and 1994, the book promises huge detail, in-depth commentary, and behind-the-scenes information on each of the series' 176 episodes.

Authors Terry L. Erdmann and Paula M. Block told *Star Trek Magazine* that "While we started working on *Star Trek: The Original Series 265*, we weren't aware of the difficulty we'd encounter, our countless hours we'd spend, searching for obscure photos and art, not to mention picking cool subjects to write about. The task proved ginormous, but until we'd gathered a substantial amount of worthy material, we were scared out of our wits. With the announcement of *Star Trek: The Next Generation 385*, our pleasure - and fear - has returned. Once more unto the breach!"



## NEW IDW SERIES CONTINUES 2009 MOVIE ADVENTURES

Fans will be able to experience more of JJ. Abrams' *Star Trek* universe through a new series of comicbooks from IDW Publishing. Launching in September, the first issue of *Star Trek: Opening* will be co-created by *Star Trek* movie co-screenwriter Roberto Orci, will be a re-imagining of the second pilot episode of the original series, "Where No Man Has Gone Before." The launch issue will feature six variant covers, four of which will be rare and hard-to-find.

"Movies cost money, lots and lots of money," Orci said, "but comics give us unlimited budgets to have the crew of the Enterprise do whatever they've ever dreamed."

As we're co-creating the first issue, Orci will also be the creative director of the series, alongside regular *Star Trek* comic writer Mike Johnson and artist Stephen Walther.

The new series promises "new threats and new characters never seen before" alongside "revisions, re-imagining stories from the original series in the alternate timeline created by the film."



# The Trek Life

by David Reddick, Paul Simpson & Dayton Ward

**THE STORY SO FAR:** Our heroes have found an iconic mode of transport - but it's not the *Galileo*



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# STAR

## THE ULTIMATE GUIDE

No one tuning in on the evening of September 8, 1966 to watch "The Man Trap," the first-ever broadcast episode of a new science fiction series called *Star Trek*, could have known that they were witnessing the birth of what eventually would become an entertainment icon and perhaps even an epic example of modern mythology. Forty-five years after the airing of that first episode, *Star Trek* encompasses six television series, 11 motion pictures (with a 12th in development), hundreds of novels and non-fiction books, comics, games, toys, and all manner of other merchandise. Episodes of the various series can be found airing on television almost every day of the week, depending on where you live. And this is the ultimate guide to all those adventures...

# SEASON 1

September 1966-May 1967

# TREK





Many of the twists which would come to define "The Star Trek franchise" both before and behind the camera set on display in the opening episode, "The Man Trap." From the mission statement "to boldly go where no man has gone before" to the uniforms worn by our heroes and the props they hold with both hands, even the vessel as they employ in their initial televised adventure unfolds serves to establish Star Trek's storytelling template in solid, even brisk fashion. What might at first be dismissed as a simple "murder of the week!" tale of the sort that lent other sci-fi action fare of the day quickly becomes something else entirely when the truth behind the "salt creature" is revealed.

Such challenging of assumptions is the type of thing which soon would become a Star Trek staple (broadly working with a talented writing staff which included Denroby, Fontana, Steven Gerber, and Gene L. Coon, Roddenberry also solicited scripts from noted science fiction authors of the era such as Richard Matheson, Theodore Sturgeon and Marion Zimmer Brown from the beginning). Gene Roddenberry and those with whom he worked strove to produce something different from previous television series and films which had carried the "science fiction" label. This much is evident when looking back at the show's first season and reviewing the types of stories it presents, which includes encounters with alien races of outrageous alien races and memorable characters, dilemmas and crises, tests, transport, and tragedy, in and around all of that are a core group of likable "heroes" who trust and depend upon one another as they face the vast unknown of "the final frontier."

The "tool" achieved during Star Trek's first season is perhaps best embodied by the show's most prominent symbol, the U.S.S. Enterprise itself. As

envisioned by designer Walter M. "Mohl" Jefferys and realized by model maker Richard C. Dorte, Jr. and his team of craftsmen, the filming miniature for the now-legendary starship has continued to influence Star Trek startup design to this day. Aside from the filming models, the overall style of that inaugural year, particularly during its first half, remains something unique in the history of television production. With full support of producer Robert H. Justman, director of photography Jerry Finkelstein pulled out all the stops when it came to lighting and camera angles, utilizing a palette of bright, dramatic colors to illuminate the sets and the actors themselves. Finkelstein's use of light and shadow gave those initial episodes a rare, theatrical look which was only rarely matched in any of the later series and films. Dramatic camera perspectives—viewing from below or very high above the actors, over their shoulders or from within the framework of the sets themselves—brightened the show's futuristic look, benefiting from his efforts were the sets designed by Matt Jefferies and his team. The raw-funkier environs of the U.S.S. Enterprise, such as the bridge, transporter room, sickbay and even the corridors themselves, all added their own matchable identities when treated to Finkelstein's masterful touch.

It's easy to say that Star Trek's first season laid the groundwork for everything which came later, but what's fascinating is realizing just how true that statement is when examining the production with a critical eye. Everything established during that first year—from storytelling conventions to sets, speaking design, uniforms, props, and even the jargon—is noticeable even in the most recent incarnations of Gene Roddenberry's original "Wayne State to the Stars."

**Dayton Ward**



## The Man Trap AAA

Writer: George Clayton Johnson

Director: Marc Donnelly

September 8, 1966

A routine visit to a colony planet leads to a terrifying discovery about one of Dr. McCoy's former girlfriends.

## Charlie X AAA

Teleplay: D. C. Fontana

Story: Gene Roddenberry

Director: Lawrence Dobkin

September 15, 1968

A super-powered teenager takes his anger out on the crew of the Enterprise.



## Where No Man Has Gone Before AAAA

Writer: Samuel A. Peeples

Director: James Goldstone

September 22, 1968

Crossing the border at the edge of the galaxy doesn't bring out the best in U.S. Gary Mitchell...

Though the uniforms, sets, and motifs of the cast would change before the series went to production, this second pilot does a tremendous job of introducing the Star Trek concept and the relationship between Kirk and Spock which would define both characters for decades of stories to come.





### The Naked Time AAAA

**Writer:** John D. F. Black  
**Director:** Robert Dornyei  
 September 29, 1966  
 Initiatives are shed among *Enterprise's* crewmembers when they're exposed to a virus.

### The Enemy Within AAA

**Writer:** Richard Matheson  
**Director:** Leo Penn  
 October 5, 1966  
 A transporter accident traps Captain Kirk face-to-face with his dark self.



### Mudd's Women AAA

**Teleplay:** Stephen Kanell  
**Story:** Gene Roddenberry  
**Director:** Harvey Hart  
 October 13, 1966  
 Roger Ilia needs women—and Harry Mudd is only too happy to deliver.

### What Are Little Girls Made Of? AAAA

**Writer:** Robert Bloch  
**Director:** James Goldstone  
 October 26, 1966  
 The *Enterprise* discovers that Nurse Chapel's fiancé Roger Corbin is not quite the man he seems to be.



### Miri AA

**Writer:** Adam Sussan  
**Director:** Vincent McEvety  
 October 26, 1966  
 Investigating a planet seemingly populated only by children, Kirk, Spock, McCoy, and Rand are exposed to a deadly virus.

### Dagger of the Mind AAA

**Writer:** S. Blair Donald  
**Director:** Vincent McEvety  
 November 3, 1966  
 A visitor to a penal colony reveals a deadly use for a cure.

### The Corbomite Maneuver AAAA

**Writer:** Leong Seld  
**Director:** Joseph Sargent  
 November 10, 1966  
 Encountering the terrifying *Bukki*, Kirk has no alternative but to threaten use of the *Enterprise's* latest weapon.



### The Menagerie, Part I AAAA

**Writer:** Gene Roddenberry  
**Director:** Marc Daniels  
 November 17, 1966  
 Spock is accused of conspiring with a former *Enterprise* captain to hijack the ship.

### The Menagerie, Part II AAAA

**Writer:** Gene Roddenberry  
**Director:** Robert Butler  
 November 24, 1966  
 Under court arrest, Spock tells the story of Captain Pike's experiences on *Talos IV*.

### The Conscience of the King AA

**Writer:** Barry Trivers  
**Director:** Gerald Oswald  
 December 8, 1966  
 Could an accused killer really be a former legend? Kirk investigates.



### Balance of Terror AAAAA

**Writer:** Paul Schneider  
**Director:** Vincent McEvety  
 December 25, 1966  
 The *Enterprise* encounters a Boson ship, putting Kirk into a battle for survival.

Star Trek's first look at the Bosonians remains one of its most chilling episodes. Captain Kirk watches with and with the mysterious commander of an alien vessel. A doomsday warship, racism between humans and Vulcans, and a wonderful bit of advice offered to Kirk by Dr. McCoy round out a compelling story that stands among the series' best.

## 1966-67

1966  
1967

### Shore Leave AAA

**Writer:** Theodore Sturgeon  
**Director:** Robert Sparn  
 December 26, 1966  
 Things turn ugly for the *Enterprise* crew when they seek rest and relaxation on an amusement world.



### The Galileo Seven AAAA

**Teleplay:** Oliver Crawford and S. Ben-El-Mechaieq  
**Story:** Oliver Crawford  
**Director:** Robert Gist  
 January 9, 1967  
 Trapped on a hostile world, the crew of a shuttlecraft rely on Spock's logic to save them.

Spock's first command and the harsh lessons he learns trying to balance logic against emotion while leading the crew of the ill-fated shuttlecraft *Galileo* provide us with a fascinating look at the troubled Vulcan and the constant battle he wages with his dual heritage.

### The Squire of Gothos AAA

**Writer:** Paul Schneider  
**Director:** Glen McQuiggin  
 January 12, 1967  
 A powerful, *Enterprise* alien holds Kirk and members of his crew against their will.



### Jenova AAAAA

**Teleplay:** Gene L. Cook  
**Story:** Freddie Brown  
**Director:** Joseph Pevney  
 January 19, 1967  
 Kirk is made to go head-to-head with a Gorn captain to decide the fate of their respective ships and crews.



### Tomorrow Is Yesterday AAA

Writer: G. C. Fontana

Director: Michael O'Heilly

January 26, 1967

The *Enterprise* crew are thrown back in time and have to avoid changing their own fates.

### Court Martial AAAA

Teleplay: Don M. Monkiewicz and Steven W. Carabott

Story: Don M. Monkiewicz

Director: Marc Benard

February 2, 1967

Following the death of a crewman, Kirk is put on trial, the prosecutor (James Earl Ray)

### The Return of the Archons AAA

Teleplay: Burt Solomons

Story: Gene Roddenberry

Director: Joseph Pevney

February 5, 1967

The *Enterprise* crew try to discover the fate of the USS *Archon*, a world of organized bloodthirsty.

### Space Seed AAAA

Teleplay: Gene L. Coon and Gary Wilber

Story: Gary Wilber

Director: Marc Benard

February 15, 1967

An ancient Earth ship is found to contain the still-living bodies of 1940s super-human Khia and his crimes...



Best Guest Star

Bruce McMillan was this detestable, hands down the marvelous portrayal of Khan Noonien Singh, a product of late 20th Century genetic engineering with an ego to match, is a superb counterpart to the heroic Captain Kirk. When Khan and his crew are rescued by Kirk (rather than being taken back to Starfleet as prisoners) at the end of "Space Seed" we all want to know what becomes of the charismatic superman and his followers. Thankfully, producer James Bennett would take pity on all of us by having Kirk and Khan face off again in 1967's *Star Trek II: The Wrath of Khan*.

### A Taste of Armageddon AAAA

Teleplay: Robert Kanner and Gene L. Coon

Story: Robert Kanner

Director: Joseph Pevney

February 23, 1967

The *Enterprise* is declared a casualty in a computerized war, and the crew must turn themselves in to be captured.



### This Side of Paradise AAA

Teleplay: D. C. Fontana

Story: Nathan Butler and D.C. Fontana

Director: Ralph Senneker

March 2, 1967

Spies from an alien planet reveal secrets to Mr. Spock.

### The Devil in the Dark AAAA

Writer: Gene L. Coon

Director: Joseph Pevney

March 9, 1967

Investigating attacks on a mining colony, Kirk and Spock encounter a creature of living rock.

The realization that the enigmatic Horta isn't simply an animal but the last of an intelligent species and defending its race from possible annihilation is *Star Trek* at its finest. It's a superbly illustrated "sense of wonder" to seek out new life as conveyed in Captain Kirk's endless opening monologues.



5th



### Errand of Mercy AAAA

Writer: Gene L. Coon

Director: John Newland

March 13, 1967

Starfleet and the Klingons battle to control a strange planet, but the Klingons seem curiously uninterested...



Worst Episode

### The Alternative Factor AA

Writer: Don Ingalls

Director: Gene Douglas

March 30, 1967

Kirk and Spock encounter Lacerax, a man pursuing his shadow-self across eternity.

An interesting notion, that of an anti-matter universe wholly incompatible with our own, is mined within a weak, meandering story that is as vague and confusing as it is ponderous. With the exception of Kirk, the characters do us very little of any consequence, and the character(s) of Lacerax seems to proceed without anything resembling logic or even common sense.

## The City on the Edge of Forever

AAAAA

Writer: Marjorie Whalen  
Director: Joseph Pevney  
April 6, 1967

Chasing Dr. McCoy through a time portal, Kirk and Spock must try to prevent history from being altered.

An enigmatic time portal, a glimpse at a past and future which might have been, and a tragic romance for Captain Kirk all gear forth from the well-oiled quill of master storyteller Marjorie Whalen to produce what many regard as the finest episode of the series, and certainly among the best offered by the entire franchise.



1st



BEST  
WOMEN

Star Trek's first season is blessed with memorable scenes and quotable dialogue. Its most powerful moment comes at the end of "The City on the Edge of Forever," after Kirk, Spock, and McCoy enter through the time portal, and we see the look of grief and pain on the captain's face. Though we've seen him sport all the loss of crewmen on several occasions by this point, it's hard to imagine the death of Earth's ruler affecting Kirk as deeply, long-term, and perhaps even influencing his attitude of his future romantic relationships.



ULTIMATE  
TOP TEN  
OF 1

Despite a troubled genesis of extensive rewrites by multiple contributors, "The City on the Edge of Forever" remains credited solely to SF-loving Marjorie Whalen, and was the first Star Trek episode to win a Hugo Award for Best Dramatic Presentation. For its pathos, characterization, and epic scope, "City" deservedly earns the top spot on this Top 10 list, as it has on many others.



## Operation: Annihilate! AAA

Writer: Steven W. Carlschtein  
Director: Hershel Daugherty  
April 13, 1967

Alien parasites cause mass violence on a colony world, home to Captain Kirk's brother.

## MOST VALUABLE PLAYER

Though brought in as a producer during Star Trek's first season, **Gene L. Coon's** mission was simple: Write. Already a tested veteran of *The Wild Wild West*, another television series with its own unique story demands, Coon had acquired a reputation as an inventive storyteller who wrote fast and tight and without missing deadlines. In addition to the five scripts he provided for Star Trek's inaugural year, Coon also offered numerous other story ideas as well as concepts which served to shape the series' evolving "mythology." The creation of the Klingons is among Coon's most notable contributions, as is the famous "Prime Directive" of not interfering with lesser-developed cultures. To this day, Gene Coon arguably remains one of Star Trek's most underrated contributors.





When *Star Trek* returned to television for its second season on September 15, 1967, home-eyed fans of the first season may have shared the biggest question of the night: "Who is that new guy on the bridge—and what's the deal with his accent?"

In that episode, "A Taste of Time," viewers were introduced to Ilia (Pavel Chekov, played by Walter Koenig). The character was conceived by *Star Trek* creator Gene Roddenberry as an effort to boost the show's appeal to one audience demographic in two very different parts of the world. The mission was going and vibrant as an attempt to draw the interest of those who watched other TV shows such as *The Monkees*, an NBC sitcom about the antics of a pop-music quintet not unlike The Beatles. And he was Russian in a response to criticism of *Star Trek* granted to the youth edition of the Soviet-run newspaper *Pravda*. The newspaper noted a glowing endorsement by the show to acknowledge its only way the contributions to advancement in space flight made by Russian scientists and cosmonauts. Roddenberry understood more than ever that the overnight was a true miss.

Viewers also had to get used to another change: a new night for gathering around the television to watch its part of NBC's agreement to return *Star Trek* for a second season, the show was pushed from its previ-

ous slot of 8:30 p.m. Thursdays to the same time on Fridays. On the surface, the move risked losing part of its core audience—high-school and college students—who typically found more fun and active ways to start their weekends than hanging out to watch TV. The network's logic behind the move lay in the lead-in, according to *Star Trek* executives Robert F. Selow and Robert H. Justman. In their 1996 book *Beside Star Trek: The Real Story*, they noted that the show's shift to a new night would allow it to benefit from the viewership of *Jason*, an adventure series in its second year that had finished in 27th place for its inaugural season. Expectably, *Jason* would see a ratings slide and not be renewed for a third season.

Ratings aside, among those who did watch the show, *Star Trek*'s popularity continued to rise. Fans talked about the show regardless of watching it week to week, and awareness started to build within popular culture. *Mad* magazine parodied the show in its December 1967 issue. Leonard Nimoy made an appearance as Mr. Spock on *The Carol Burnett Show*, a popular variety show on a rival network. Sending the potential popularity of the show as articulated reruns, one owner of television stations required about rights, while *Star Trek* was still on the air, a

view's importance at the time. And as the season wound to a close, fan fever whipped into a frenzy of phone calls, letters, and even postcards directed at NBC network headquarters in California to ensure the show's continuation. Fans got what they wanted, too.

As the second season progressed, writers not only continued to create compelling tales of science fiction, they revisited the lead characters of *Star Trek* with stories that allowed glimpses into their pasts and their personalities. Fan-favorite Spock got the most attention, with episodes that introduced his parents as well as his home planet of Vulcan. Viewers also got a glimpse at a universe drastically different from the 23rd Century depicted during the first season, complete with savage counterparts to the *Enterprise* crew. But without some risk to the show's credibility, writers also explored the lighter side of *Star Trek* by adding comedy to the drama. The three episodes of the series regarded as its only full-on comedies—"The Trouble With Tribbles," "A Whiff of Mind!" and "A Piece of the Action"—were produced for the second season.

It all combined for what is arguably the single best season of a *Star Trek* series in 45 years.  
**Kevin Kline**



1967  
1968

1967-68



2nd

**Amok Time** AAAAA

Writer: Rodden Stargate

Director: Joseph Pevney

September 23, 1967

Spock returns home to fulfill his Vulcan duty, and marry - but all is not as it seems.

A primer on one of Star Trek's signature races filled with insight to one of its most beloved characters, the Vulcan Mr. Spock. Brimming with levelling action, multi-cultural drama and extra-few doses of intense cutting hair, this memorable episode shows Spock's complex balance of logic and emotion has something for everyone.

BEST  
MOMENT

When Spock leaves Vulcan and returns to the Enterprise following his emotional last-of-its-kind fight with Kirk, he believes he has murdered his commanding officer, thus destroying his career and ending whatever will have been the most significant friendship in his life. As he resigns his commission to DeMacy, however, Spock discovers he has been the victim of a phenomenally induced ruse and Kirk is indeed alive and well. The normally stoic Spock responds emotionally with surprise and delight, all but embracing his captain with joy and relief in an outburst that shocks all those of them. That moment, which serves as the climax of "Amok Time," sets the bar for a season filled with examples of the crew's individual character development and shared bonds of devotion to each other: one of the main reasons the series continues to resonate with fans after 45 years.

**Who Mourns for Adonais?** AA

Writer: Gilbert Rabin

Director: Marc Daniels

September 23, 1967

The last of the Greek Gods, Apollo, takes an interest in Enterprise crewmember (and ancient history expert) Carolyn Palamas.

**The Changeling** AAAAA

Writer: John Meredith Lucas

Director: Marc Daniels

September 20, 1967

The Enterprise encounters an ancient Earth space probe that has been augmented by alien technology.



4th

**Mirror, Mirror** AAAAA

Writer: Jerome Koko

Director: Marc Daniels

October 6, 1967

Kirk and crew are trapped in an alternate universe where graviton is run through resurrection.

A story proving that when heroes are good, they are very, very good, but when they are bad, they're even better. This first foray into an alternate Star Trek universe where the Federation's icy ideals are spent in favor of savagery and selfishness introduces a treacherous Sulu, a conspiring Chekov and a sinister, bearded Spock not only to viewers but to four displaced officers who must portray their paler opposites to survive.

ALTERNATE  
UNIVERSE  
OF  
10

When it comes to evil twin stories, this is hard to beat. Kirk, McCoy, Sulu, and Uhura take a walk on the dark side in what is undoubtedly one of Trek's most popular episodes. The show idea, often crowd-boosting, in concert with great visual tricks in costume, sets, and makeup, and the portrayal of brilliant heroes as dagger-dealing villains, all give "Mirror, Mirror" instant iconic status.

**The Apple** AAA

Writer: Max Ehrlich

Director: Joseph Pevney

October 13, 1967

A paradise world seems too good to be true - and it is.



1st

**The Doomsday Machine** AAAAA

Writer: Norman Spinrad

Director: Marc Daniels

October 30, 1967

A robotic "planet killer" pursues the Enterprise, having killed an entire starship crew.

A thrilling science-fiction tale of humanity's best against a mechanical world told with brisk pacing, snappy dialogue and spot-on performances depicting the Enterprise crew working together at top form. It's just the episode to introduce a new vessel to classic Star Trek - and strong enough to remain a favorite of this event after repeated viewings.

BEST  
GUEST  
STAR

In a episode rich with memorable scenes from guest performers, no one actor carries a single episode with classic status more than William Shatner as Commodore Matt Decker. Shatner's multi-faceted performance as the iconic starship commander swings viewers from scenes of pity through comedy and into loss, adding a humanizing twist to a tale of a darkened soul's rage against a killing machine that nearly dooms the Enterprise.

ALTERNATE  
UNIVERSE  
OF  
5

A fast-paced tale of human ingenuity and starship action, "The Doomsday Machine" gets the viewer's blood pumping every time, thanks in no small part to the phenomenal musical score by Sol Kaplan. The shocking death of a week's worth of the same class as the Enterprise, and the imminent threat of a robot weapon that destroys whole planets, make this one of the most thrilling Star Trek episodes ever produced.

## Catpaw A+A

Writer: Robert Bloch  
Director: Joseph Pevney  
October 27, 1967

The Enterprise crew meet a pair of unusual aliens who want to experience human sensuality.



## I, Mudd A+A

Writer: Stephen Kandel  
Director: Marc Danels  
November 3, 1967

Billy Mudd returns with all-new schemes involving a planet of androids.

## Metamorphosis A+A

Writer: Gene L. Coon  
Director: Ralph Senenwald  
November 10, 1967

Kirk discovers the long-lost inventor of the warp drive, held at the mercy of an alien organism.



5th

## Journey to Babel A+A+A

Writer: B. C. Fantasia  
Director: Joseph Pevney  
November 17, 1967

The Enterprise picks up Spock's father on a diplomatic mission, only for him to be accused of murder.

Another example of a well-rounded episode that represents in one hour everything that a great Star Trek story can be: in parts political intrigue, family drama, and "whodunnit" investigation, this tale of an ambassadorial escort mission gone wrong gives each character an integral role to play in a twisting plot that never stops moving.



## Friday's Child A+A

Writer: B. C. Fantasia  
Director: Joseph Pevney  
December 1, 1967

Noting Klingons for a planet's mineral rights, Kirk, Spock and McCoy champion the mother-to-be of the planet's next ruler.

## The Deadly Years A+

Writer: David P. Harbo  
Director: Joseph Pevney  
December 8, 1967

Deadly radiation causes an Enterprise landing party to age prematurely.

## Obsession A+A

Writer: Art Wallace  
Director: Ralph Senenwald  
December 15, 1967

Wounded by a previous encounter, Kirk confronts a gaseous life-form that kills several crewmembers.

## Wolf in the Fold A+A+A

Writer: Robert E. Koch  
Director: Joseph Pevney  
December 22, 1967

Is Spock really responsible for the murder of a number of women? He simply can't remember.



3rd

## The Trouble With Tribbles A+A+A+A

Writer: David Gerrold  
Director: Joseph Pevney  
December 29, 1967

Attempting to guard a shipment of much-needed grain, the Enterprise now tangles with Klingons and meet the tribbles.

The best example of how Star Trek can be funny as well as dramatic is an episode that may be the most well-known of the series. There is not a moment that has not become comic over the past 45 years, from barroom fistfights with irritated Klingons to rapidly reproducing fleecy, and plenty of quotable dialogue.

## The Gamemasters of Triskelion A+A

Writer: Margaret Armen  
Director: Gene Nelson  
January 5, 1968

A trio of aliens force Kirk, Chekov and Uhura to battle in an arena for their amusement.

## A Piece of the Action A+A+A

Writer: David P. Harbo & Gene L. Coon  
Director: James Komack  
January 12, 1968

The Enterprise finds a planet modeled after old-time Chicago gangster culture.



## The Immunity Syndrome A+A

Writer: Robert Sabersoff  
Director: Joseph Pevney  
January 19, 1968

The Enterprise tackles a giant space amoeba that has destroyed countless worlds.

## A Private Little War A+

Writer: Gene Roddenberry  
Director: Marc Daniels  
February 2, 1968

Discovering a primitive society has been armed by the Klingons, Kirk believes he has no option but to ann their opponents.



PRIVATE TOP SECRET #3

One of the rare Star Trek episodes played heavily for laughs, "Tribbles" is frequently regarded as an overall fan-favorite, precisely because of the way it deftly balances comedy with an engaging dramatic tale of spies, sabotage, and a new life-form that is both strangely funny and surprisingly troublesome. There is a barroom brawl with a crew of Klingons, and what could be better?

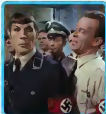


### Return to Tomorrow A

Teleplay: John Kingsledge  
Director: Ralph Sesselberg

February 8, 1968

Aerophones aliens occupy the bodies of the Enterprise crew, then refuse to give them back.



### Patterns of Force AAA

Teleplay: John Woodrigg Lucas  
Director: Vincent McEvilly

February 16, 1968

Kirk discovers a Nazi-like planetary culture— coincidence or deliberate meddling?



### By Any Other Name AA

Teleplay: B.C. Fontana and Jerome Kixley

Story: Jerome Kixley  
Director: Marc Daniels

February 23, 1968

Aliens hijack the Enterprise in an attempt to return to their own galaxy.



### The Omega Glory A

Teleplay: Gene Roddenberry  
Director: Vincent McEvilly

March 1, 1968

A rogue Starfleet captain uses advanced knowledge and weapons to manipulate a world curiously reminiscent of Earth.

Many declare this episode to be not only the worst of *Star Trek's* second season, but of the series as a whole. There is no shortage of reasons to cite why the episode is unsavoreable: a convoluted and somewhat hairy story, its convoluted plot device of a culture having developed nearly close to those known on Earth, and a heavy-handed political tone that borders on fascism certainly do not help matters. But for many fans, the knowledge that "The Omega Glory" is one of a handful of episodes credited to *Star Trek* creator Gene Roddenberry only adds weight to their injury.

### The Ultimate Computer AAAA

Teleplay: B.C. Fontana

Story: Lawrence N. Webb

Director: John Meredith Lucas

March 8, 1968

Captain Kirk fears for his job when the M-5 computer unit is tasked with running the Enterprise.

### Bread and Circuses AAA

Written: Gene Roddenberry and Gene L. Coon

Director: Ralph Sesselberg

March 15, 1968

An alien world resembling a 20th Century Rome is home to another Starfleet captain.



### Assignment: Earth AAAA

Teleplay: Art Wolkstein

Story: Gene Roddenberry and Art Wolkstein

Director: Marc Daniels

March 26, 1968

Sent back to monitor events on 20th Century Earth, Kirk and crew encounter time traveler Gary Seven.

## MOST VALUED PERFORMANCE

For *Star Trek's* second season, **Gerald Fried** composed orchestral scores for the soundtracks of three episodes: "Catapult," "Friday's Child" and "Amok Time." Yet his music would go on to heighten tension, underscore drama and add excitement to dozens more episodes as it was tracked or re-recorded throughout production of the second and third seasons. Many music cues created for those episodes will sound instantly familiar to fans of the series, none more so than one Fried titled "The Ritual/Ancient Battle." Created for a fight scene between Kirk and Spock in "Amok Time," the fast-tempo music may be, aside from the series' theme, the most recognizable piece of *Star Trek* music to cross into pop culture.





### Spock's Brain AA

Writer: Lee Cowan (Star Trek: Cowan)

Director: Marc Danziger

September 29, 1968

Female aliens steal Spock's brain but leave his body behind.



### The Enterprise Incident AAAAA

Writer: D. C. Fontana

Director: John Myhrberg/Lucas

September 27, 1968

Kirk is seemingly killed in an encounter with the Romulans.

A strong, suspenseful tale that suggests Star Trek isn't quite as squeaky clean as one might imagine. Even with the modifications that were made after Dorothy Fontana turned in her script (Fontana reportedly felt that Spock's stonegriped, motivated reluctance of the female commander was out of character), this remains a valid Star Trek episode, with a memorable performance by guest star James Uhlenhuth as the Romulan Commander.

### The Paradise Syndrome AAAAA

Writer: Margaret Arnesen

Director: Ted Tugwell

October 4, 1968

Kirk loses his memory and becomes the god of a tribe of Native Americans, while Spock and McCoy battle to save the planet from an asteroid.



The first lady had got to go, but for all intents and purposes, Star Trek's fate was sealed when NBC scheduled the third season for Friday nights at 10 p.m. Although the Trekker's legendary campaign to keep the show alive had worked, Star Trek was dead in the water as that fateful time slot.

Friday night is date night; high school kids and the college crowd don't stay home on Friday nights. And NBC's decree—accompanied by its additional caveat to trim the show's production costs—took the heart out of many of the people who'd fought so hard to keep the show alive. This was particularly true for creator Gene Roddenberry, who responded by relinquishing his day-to-day production duties on Star Trek to his new hire, producer Fred Fiebelinger. Star editor D.C. "Dorothy" Fontana, eager to try her hand at writing for other series, had already given notice, but she agreed to write three free-lance scripts for the third season (all three aired, although two appeared under the pseudonym "Michael Richards" because she didn't like the in-house rewrite). Co-producer Robert Justman, who'd faithfully labored behind the scenes on Star Trek from the beginning, threw in the towel at the midpoint of the production season, exhausted by what he felt was an increasingly futile battle to cut costs without compromising quality.

The network gave Fiebelinger a mandate to broaden the show's viewer base. He responded by watching episodes that were, in his view, dramatic but "issue conventional" in terms of subject matter.

Unfortunately, the attempt to attract "more than science-fiction fans" to the series didn't really click with agents, and to hardly anyone's surprise, at the end of the season the show was canceled.

Still, of the 24 episodes that were produced that year, only a few are outright dogs. By my count, seven are above average, seven average, six below average, and four pretty awful. Most of the episodes, however, looked pretty good. Although there was less to regard as atmosphere and effects, every dollar spent was, as they say, "up there on the screen." There was only one location shoot (for "The Paradise Syndrome") but the Enterprise interiors were used to good advantage in a number of episodes. If the planetary sets were a little stark, well, terribly they'd always been stark, were various cobbled together from paper mache rock formations and light filtered through colored gels. There were good guest performances and some lovely new scores, too, among them George Dunning's hauntingly delicate theme for the character of Len in "The Empire."

The last episode aired, without ceremony, on June 3, 1969, just three months before the first moon landing. And that would have been that—if it hadn't been for "Syndication."

Actually, make that "syndication in the hands of one far-sighted company," Kaiser Broadcasting. A division of multi-industrial conglomerate Honey J. Kaiser Company, Kaiser's Broadcasting venture had begun in the late 1950s with the purchase of one television outlet in Honolulu. By 1969, Kaiser had five



additional major-market UHF stations on the mainland and was looking for innovative programming to fill its airwaves. *Star Trek* looked like an interesting candidate, although it was still running on NBC at the time. Undeterred, Kassar offered to buy the syndication rights from Paramount with the understanding that the deal wouldn't go through until after the show's network cancellation. Reportedly it was a handshake arrangement, during an era when such things still had value.

Prior to *Star Trek's* relaunch, Kassar made some savvy decisions. With an eye to drawing the largest audience to its small stable of stations, it did market research, and determined that prime viewers of the show were young males. Realizing that young males weren't particularly interested in the evening news, they scheduled the episodes against their competitors' nightly newscasts. They ran the 78 episodes twice, in their original airplay order. Every 36 weeks, they repeated the sequence. Ratings on the small stations began to climb, repeating cycle after cycle.

It didn't take long for word to spread. Soon independent stations all over the country (and some overseas) were seeking *Star Trek* syndication rights. The show was everywhere.

And then in 1972, the first *Star Trek* convention was held in New York City. A phenomenon was born after the fact.

And the rest, as they say, is history.  
**Paula M. Block**



### And the Children Shall Lead

Writer: Edward L. Laib  
 Director: Marvin Chasky  
 October 11, 1968

The *Enterprise* is overrun by an unemotional group of children under the control of a "friendly agent" who is not so friendly.

There's an entire purchase of confederates to sift through for worst episode but there's not much to be said in defense of this. As the crew faces off against yet another nebulous "evil" entity, viewers must suffer through an underwhelming performance by defense attorney Melvin Belli (ported here in a funny, shaven cartoon), a drunk of action sequences. Only dramatic moments consist of children shaking their fists at the bridge crew, and recitation of terrible poetry ("Rain, hail, fire and snow.")



### Is There in Truth No Beauty?

Writer: Jean YVES L'Esperance  
 Director: Ralph Senensky  
 October 28, 1968

The *Enterprise* transports an alien ambassador, the more slight a villain can send a man and!

Psychotic camera angles, garbled organ music, and product placement for a piece of jewelry soon to be offered by Lincoln Enterprises (Gene Roddenberry's mail-order *Star Trek* novelties company) — these sound like ingredients to a real dog of an episode. But there is poetry here, both literal and figurative, with apt references to *Signs* and *Shakespeare*, and some moving turns of phrase from Spock/Kirk as he reflects upon the lonely existence of humans. And that's more than enough to make you forget the shortcomings in this tale of a blind Beauty and her alleged Beast.

## 1968-69



### Spectre of the Gun

Writer: Lee Galloway (Gene L. Coon)  
 Director: Vincent McVety  
 October 25, 1968

Kirk and his leading party find themselves re-enacting the questlight at the OK Corral under alien control.



### Day of the Dove

Writer: Gene L'Esperance  
 Director: Marvin Chasky  
 November 1, 1968

A battle between *Enterprise* crewmembers and Klingons is being observed — and manipulated.

The most fully developed episode about the Klingon race until *Star Trek: The Next Generation* decided to pick up the ball and run with it 20 years later. Although Klingons originally were conceived as stand-ins for America's Cold War enemies, Michael Ansara's Kling stands on his own as the prototype for the fierce but noble warrior that a "lonely, greener" political era would re-imagine.

### For the World Is Hollow and I Have Touched the Sky

Writer: Bill Holman  
 Director: Tony Leader  
 November 8, 1968

McCoy is diagnosed with a terminal illness, while a rogue asteroid threatens a planet.

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2nd

### The Tholian Web AAAAA

Writer: Judy Breen and Chet Nichols

Director: Herb Malvesten

November 15, 1968

Captain Kirk disappears and the Enterprise crew turn on each other; then the Tholians arrive...

This episode has a little bit of everything: a fascinating new alien species, amazing visuals, case-by-case dialogue between Spock and McCoy, and a ticking clock regarding Kirk's survival. On top of all that, McCoy's attitude to the effects of spatial telephases makes a good mix with Spock. What's not to like?



### Plato's Stepchildren AAA

Writer: Megan Goldsby

Director: David Alexander

November 22, 1968

Memorial stress gets their kids by making the Enterprise crew carry out haunting acts

BEST MOMENT

The kiss between Kirk and Ilia. The first interracial kiss on American television. Earth-shaking sociological relevance in an otherwise so-so episode. It stands out like a beacon against the rocky shoals of season three. Of course, whether it was a real kiss or not is debatable (a clever camera angle prevents us from seeing the actual facial "backflow" for fear of offending viewers in the Southern United States), but the intent was there, and the implication is there, and that's what counts!



BEST GUEST STAR

Despite anemic budget, Star Trek managed to attract some impressive guests for its final season, and none finer than actor Michael Biehn as "Plato's Stepchildren." Biehn suffered from both from spina/biophysical dysplasia congenital (a rare disorder of bone growth that results in dwarfism), but he refused to allow his condition to define his life story. As Alexander, the only person on *Plato's* who doesn't have telekinetic abilities, Biehn was at once sympathetic and heroic, and his performance drew attention away from some of the episode's more embarrassing moments (Spock's flamenco dance, Kirk's performance as a horse, etc.).

## MOST VALUABLE PLAYER

It's easier to lay blame than give credit to anyone for *Star Trek's* third season. Yet, as disappointing as it was, cost and crew actually made it through the entire season, on time and on budget. With the additional 24 episodes, Paramount was able to put the show into syndication — and it was there that the show finally caught fire. It was no easy feat keeping the series on track for its final year, particularly since all of the mythic heroes of *Star Trek* had abandoned the production. Even Gene Roddenberry, who retained the title "executive producer," had moved his office across the lot so that he could work on future, more viable projects. Left in charge was the man responsible for everything that happened on the soundstages that year, and his name is primarily uttered as a curse by most fans: **Fred Freiberger**.

Freiberger actually was hired by Roddenberry — not Paramount and not NBC, as most people believe. Like

Roddenberry, he'd been a writer on some of the earliest television dramas: *Zane Grey Theater*, *Wanted: Dead or Alive*, *Rancho 1900* and *Have Gun, Will Travel*. He was charged with shoring up the show, never a ratings winner, and bringing the budget down. It proved to be a thankless task. His hands were tied in a number of areas. Roddenberry, for example, had

handed out the bulk of the third season's script assignments prior to Freiberger's arrival. A veteran of World War II, Freiberger famously stated that he thought he'd never face a more unpleasant ordeal than his time in a German POW camp. But, he added, that only lasted two years. His infancy following the year he spent on *Star Trek* lasted the rest of his life.





### Wink of an Eye AA

Teleplay: Arthur Hailey

Story: Lee Cohen (Gene L. Coon)

Director: Ted Tugler

November 25, 1980

Something awakens has awoken the Enterprise and Captain Kirk has vanished!



3rd

### The Empath AAAAA

Writer: Joyce Kilmer

Director: John Byrum

October 6, 1968

Cruel alien experiment on Kirk, Spock and McCoy to determine if an alien woman's world is worth saving.

The stark sets and theatrical lighting make it obvious that the folks behind the scenes were doing their best to spite gold from silver—that is, evoke a compelling artistic vision despite the increasingly limited budget. More than any other episode, "The Empath" conveys the complex emotional relationship between Kirk, Spock, and McCoy that endears this "trinity" to generations of Star Trekkers. And Katharine Hepburn's moving performance as the male-fake character provides a lovely grace note to the performers of the three main actors.

### Elaan of Argos A++

Writer: John Meredith Lucas

Director: John Meredith Lucas

December 20, 1968

A self-centered alien bride is transported by the Enterprise to fulfill an arranged marriage.

### Whom Gods Destroy AA

Teleplay: Lee Truitt

Story: Lee Truitt and Jerry Sehl

Director: Herb Wilkins

January 3, 1969

A shape-shifter traps Kirk and Spock in an asylum for the criminally insane.



### Let That Be Your Last Battlefield A

Teleplay: Oliver Crawford

Story: Lee Cohen (Gene L. Coon)

Director: Ted Tugler

January 10, 1969

Two members of the Chose species pursue their senseless nuclear war on board the Enterprise.

### The Mark of Gideon AA

Writers: George R. Slavin and Stanley Adams

Director: Ted Tugler

January 17, 1969

Kirk finds himself alone on the Enterprise, except for a mysterious young woman...



### That Which Survives AA

Teleplay: John Meredith Lucas

Story: Michael Richards (D.C. Fontana)

Director: Herb Wilkins

January 24, 1969

A landing party is stranded on a new world when the Enterprise is thrown a thousand light years across the galaxy.

### The Lights of Zetar A++

Writers: Jeremy Barker and Skell Lewis

Director: Herb Wilkins

January 31, 1969

An energy storm pursues the Enterprise, possessing a young Trekketent.



### Requiem for Methuselah A++

Writer: Jerome Klapa

Director: Murray Golden

February 24, 1969

A lethal fever sweeps the Enterprise, but an ancient being refuses to let Kirk have the cure.

### The Way to Eden A

Teleplay: Arthur Hailey

Story: Michael Richards (D.C. Fontana) and Arthur Hailey

Director: David Wise

February 21, 1969

Space boggles arrive aboard the Enterprise, young from gravity to greenhouse.

### The Cloud Minders AA

Teleplay: Margaret Armen

Story: David Carroll and Oliver Crawford

Director: Ted Tugler

February 28, 1969

A mining world is split between the rebels and the occupants of Sestos, a city in the clouds.

### The Savage Curtain A

Teleplay: Gene Roddenberry and Arthur Hailey

Story: Gene Roddenberry

Director: Herschel Daugherty

March 7, 1969

Kirk joins Abraham Lincoln, Volcan philosopher Seneca and other great men to battle the representatives of evil.

### All Our Yesterdays A++

Writer: Jean Lucette Anselme

Director: Marvin Chomsky

March 14, 1969

Kirk, Spock and McCoy find themselves trapped in different eras on an alien world.



### Turnabout Intruder A++

Teleplay: Arthur R. Snyder

Story: Gene Roddenberry

Director: Herb Wilkins

June 3, 1969

A woman steals Kirk's body to prove she's up to the job of being starship captain.



For years the animated *Star Trek* was a lost series, saved subsequently after its 1973-1974 run and resurfaced on DVD, although the mid-1970s VHS releases (still still to be found) it had been related by Gene Roddenberry when he declined it outside of canon, the official series continuity (yeah, considering how many story arcs from the original series the animated show referenced). Although its DVD release in 2006 brought it to a new generation of viewers, it still remains for "the forgotten *Trek*," adding to its mystique appeal. Born Prescott, Hal Sutherland, and Lou Scheiner of Ribicson approached Gene Roddenberry in late 1972 with the idea of producing a *Star Trek* cartoon. Preliminary sketches included children alongside the regular crew, but Roddenberry quickly nixed that concept.

One of the cartoon inspired related reactions. In his autobiography, George Takei says that when Wilner Koenig told him about it, he thought it was a prank until it was confirmed by other sources. I remember modeling the idea myself; at eight years old and read on *Looney Tunes*, I wondered, "What are they going to do, show Kirk slipping on a banana peel?" Fortunately, *Star Trek* into a Warner Bros. comedy was not what Roddenberry had in mind. He retained creative control and brought back D.C. Fontana to story editor. Fontana also produced the new incarnation and approached it as seriously as the live-action version.

At first, only William Shatner, Leonard Nimoy, DeForest Kelley, Majel Barrett, and James Doohan were invited to reprise their roles. Nichelle Nichols, George Takei, and Wilner Koenig were omitted to save money. Nimoy stated that he wasn't expected if the remaining cast weren't involved. Nichols and Takei were added, but Koenig was not. A new character, Lieutenant Arita, often filled Captain's seat, and was voiced by Doohan, who performed dozens of characters during the series. Barrett, Nichols, and Takei also played multiple roles, but Shatner, Nimoy, and Kelley voiced only their original characters. When the call came to record dialogue for the first three episodes in June 1973, it took over four years since shooting had wrapped on the original series.

In addition to the actors, a number of *Star Trek* veterans returned as writers for the animated series. David Gerrold wrote "More Tribbles, More Troubles" and "Bent." Stephen Kandel contributed his third Klingon story "Mull's Passion." Marc Evans, who had directed 24 episodes of the original series, wrote "One of Our Planets Is Missing." Wilner Koenig contributed "The Inferno Vulcan."

Short deadlines and a tight budget necessitated a minimalist approach to the animation and the frequent reuse of shots. Although artists could depict alien locations and life-forms beyond the budget of any live-action show, character motion was repetitive and limited, and the backgrounds often had distorted perspectives. A standard shot of Ilia at her station gave the appearance that her leg was above the level of her console. An often-used clip of the transporter being operated was of Lieutenant Ilia, his mouth clearly visible, but the sequence was used for Scott at the controls as well.

The strength of the storytelling generally weaned the animators' shortcomings. Although the plots often revolved live-action episodes—gallies alienating the crew, computer malfunctions, Kirk saving talking his way out of tight situations—stories with serious themes and dangerous consequences were not avoided because of the early Saturday time slot or the short 22 minutes of story time.

In this era of multiple series, DVDs, and viewing-on-demand options, it's easy to forget that at the time of its release there was neither new *Star Trek* available and, in many cases, no *Trek* available at all. The original series was syndicated in some markets, but not universally, and would not be re-released in full to the growing home video market until the late 1980s. The only books being printed in the early 1970s were the James Blish novelettes of the original episodes (and his original novel, *Spock Must Die!* in 1970). Even in the half-hour animated format, this was a triumphal return for *Star Trek* and helped keep the flame alive.

Scott Pearson



Beyond the Farthest Star ★★★★★

Writer: Samuel A. Peeples

Director: Hal Sutherland

September 6, 1973

Dropped by a dead star, the *Enterprise* is haunted by a deadly alien.

In the first new *Star Trek* story for four years, the *Enterprise* discovers a gangnam 300 million year old life-engineered ship. The scale and design of the ship perfectly exploits the medium. A classic Kirk bluff to defeat an enemy being that takes over the *Enterprise* in a perfect cap to the episode.



1973-74



1st

**Yesteryear** AAAAA

Writer: B. C. Fontana

Director: Hal Sutherland

September 15, 1973

Using the Guardians of Forever, Spock travels back to his childhood to save his future.

Although the time line alteration doesn't quite add up, this dramatization of Spock's childhood uses two references from the original series episode "Journey to Babel" - his pet orkoid and being tormented by "full-blooded" Vulcan children - to create a fabulous coming-of-age story.

Best  
Guest  
Star**One of Our Planets Is Missing** AAA

Writer: Marc Boudela

Director: Hal Sutherland

September 22, 1973

The Enterprise must prevent a space cloud from destroying populated planets.

**The Lorelei Signal** AAAAA

Writer: Margaret Arneson

Director: Hal Sutherland

September 26, 1973

Kidnapped by renegade Female aliens, Kirk, Spock and McCoy face being drained of their life force.

BEST  
MOMENT

When the wies of the Enterprise are compromised by the siren song of the women of Torus 14, Shrike assumes command and leads an all-female landing party to rescue Kirk, Spock, McCoy, and security officer Carter from the planet. Her star-first-and-ask-questions-later attitude is a joy to behold. Oh, to have seen Michelle Nichols perform this in a live-action episode.

**More Tribbles, More Troubles** AAA

Writer: David Gerrold

Director: Hal Sutherland

October 6, 1973

Cyrena Jones and his Tribbles cause more trouble for the Klingons.

**The Survivor** AAA

Writer: James Schumacher

Director: Hal Sutherland

October 13, 1973

A shape-shifter impersonates Kirk and steals the Enterprise.

**The Infinite Vulcan** AA

Writer: Walter Koenig

Director: Hal Sutherland

October 20, 1973

A survivor of the Eugenics War slows Spock, endangering the life of the original.

**The Nagids of Megas-tu** A

Writer: Larry Brody

Director: Hal Sutherland

October 27, 1973

The Enterprise crew discover a world where wage really works.

**Once Upon a Planet** AA

Writer: Chuck Mervill and Lee Janison

Director: Hal Sutherland

November 3, 1973

Shore leave goes wrong again for the crew of the Enterprise...

**Mudd's Passion** AAA

Writer: Stephen Kanigel

Director: Hal Sutherland

November 10, 1973

Marty Mudd's love potion causes romantic troubles for Spock.



### The Terratin Incident AAA

Writer: Paul Schneider

Director: Hal Sutherland

November 17, 1970

Struck by space lightning, the *Enterprise* crew begins to terrorize...



### The Time Trap AAAA

Writer: Joyce Perry

Director: Hal Sutherland

November 24, 1973

Investigating mysterious disappearances, the *Enterprise* is caught in an apparently inescapable region...

The *Enterprise* and the *Starships* are lost in the Beta Tangle, forcing Kirk and his crew to work together to escape from an alternate time continuum. A graveyard of ships plus a who's-who of Star Trek alien living within this time trap make for a geeky smorgasbord.



### The Ambleris Element AAAA

Writer: Margaret Armen

Director: Hal Sutherland

December 1, 1973

Encountering an underwater race, Kirk and Spock are converted to breathe in water - an irreversible process!

A shuttle designed to go underwater, a tentacle sea serpent, and Kirk and Spock transformed into water-breathers... what more could you want? Perhaps Scotty piloting a high-tech meerkat for a search party and an underwater civilization of mermaid-like Aquapets? Another great use of animation to tell a big Trek story.

### The Slaver Weapon AA

Writer: Larry Korman

Director: Hal Sutherland

December 15, 1975

An alien artifact leads *Enterprise* crewmembers into a conflict with the cat-like Gale.



### The Eye of the Beholder AA

Writer: David P. Harmon

Director: Hal Sutherland

January 5, 1976

Slug-like aliens put the *Enterprise* crew in their own.

### The Jihad AAA

Writer: Stephen Kanold

Director: Hal Sutherland

January 22, 1976

Kirk is sent on a quest to find a religious relic, only to find himself caught up in a holy war.

### The Pirates of Orion AAAA

Writer: Howard Weinstein

Director: Bill Reed

September 7, 1974

Spock has a fatal disease and needs the cure within days, but Orion pirates have raided the freighter transporting the drug.

A cat-and-mouse game with the Breen and some classic Spock and McCoy scenes make for a great episode. (Given with the strange and pronounced use of "Orion.")

2nd



**Ben** A

Writer: David Germond  
Director: Bill Reed  
September 17, 1974

An alien called Ben tests the *Enterprise* crew by putting them under pressure.

**The Practical Joker** AAA

Writer: Chuck Mervile  
Director: Bill Reed  
September 21, 1974

A practical joker infiltrates the *Enterprise* computer system, putting the ship in danger.

**Albatross** AAAA

Writer: Gloria Finkel  
Director: Bill Reed  
September 26, 1974  
McKay is put on trial, accused of spreading a plague among the Saurian race 20 years ago...

**How Sharper Than a Serpent's Tooth** AAA

Writers: Russell Bates and David Wise  
Director: Bill Reed  
October 5, 1974  
An ancient Mayan god demands the *Enterprise* crew worship him.



**Worst Episode**

**MOST VALUED PERFORMANCE**

When James Doohan voiced over 50 different characters in addition to Scotty, and unlike the other actors who doubled up, he isn't always



**James Doohan:** Doohan voiced over 50 different characters in addition to Scotty, and unlike the other actors who doubled up, he isn't always immediately recognizable. He performed up to as many as seven characters in a single episode, which must have made for some interesting recording sessions.



# STAR TREK MOVIES

## December 1979-December 1991

In the mid-1960s, when it became clear that there was a demand for more *Star Trek*, Paramount's movie division tried a number of approaches to get *Star Trek* onto the movie screens. At first they asked a variety of writers (including Gene Roddenberry) for epic ideas. These attempts all floundered as a simple problem—Paramount only wanted to pay \$500 to make the movie.

By 1969, they'd upped the budget to around \$1.8m and planned to make *Planet of the Discs*, a movie that Gene Roddenberry apparently had almost nothing to do with and might have been completely re-cut with star names. It represents an under-capitalized, fascinating "lost" version of *Star Trek*, and if it had happened, success or failure, it's safe to say the history of the *Star Trek* franchise would have been very different.

Meanwhile, though, Paramount's television division was hoping to launch a fourth BS network, and decided *Star Trek* would be a centerpiece of that. *Star Trek: Phase II* was pure Gene Roddenberry, basically a continuation of the old show with a few minor design updates and a couple of new characters to the existing cast. A huge amount of work was done, but the project ultimately ended when Paramount decided against launching the television network.

Then *Star Wars* came along, generating a huge demand for anything and everything science fiction related. Paramount wanted a *Star Trek* movie. Gene Roddenberry found himself in a position where he could make a big movie as he wished, with an eye to a continuing series. The result, *Star Trek: The Motion Picture*, can be seen as a very odd hybrid—a slow,

musical ship-decay script intended for television but with a budget bigger than *Star Wars* and *The Empire Strikes Back* combined. It was a huge movie, but one made with actors known only for television.

It made a vast amount of money, but behind the scenes it was felt that the sequel should be faster, cheaper, and more fun. In contrast to the slow development and multiple false starts of the first movie, Ilia Bennett quickly came up with a number of ideas for a sequel: Khan as a strong returning villain, Kirk having a long lost son, Spock's death, the crew coming to terms with being a little older. Once director Nicholas Meyer came onboard, this culminated into what was basically an old naval story in space, one with castaways being found, espies being pined about ship and entering battle fought in a big bank for the final reel. When it was released, the *Wrath of Khan* had the highest opening weekend of any movie to date.

The pattern was set—the movies came out every two years, their budgets staying about the same (allowing for inflation). Each story was a very simple quest with a specific object at the end of it. Compared with the diminishing returns (artistically and at the box office) of other 1970s franchises like *Rocky*, *Jaws*, or *Highway 60* as film streak, the *Star Trek* movies were consistently successful. They made vast amounts of money in video rentals—and the legacy of fans and the availability of the early movies meant that, unusually for cinema, the 1980s movies were direct sequels, so there was an ongoing story.

Fans have long suggested that the "new" numbered movies are good, the "old" numbered ones are terrible. This isn't the case. The "new" films are better—more confident, more energetic, funnier and the stakes are higher—but the "old" films aren't as bad as the sequelists suggests. While there aren't even many people involved in the making of *Star Trek II: The Wrath of Khan*, *Star Trek III: The Search for Spock* is one of the best examples of the *Star Trek* universe from that point. The first movie does what it's trying to do extremely well; the problem is that *Star Trek's* more of a ramp than an act film.

In any event, the final movie featuring the full original cast, *Star Trek IV: The Voyage Home*, is a wonderful last throw—used of the first movie to address the end of the Cold War, it returns *Star Trek* to its historical roots, poses the question as to the West Generation and, above all else, is a witty, rocking story. That it was made, in real terms, for little more than the *Wrath of Khan* is plain in some places, but it really doesn't matter—you're looking at the actors, not the chairman's sitting on.

The *Star Trek* movie series featuring the original cast represents a distinct strain of *Star Trek*, one quite unlike the TV show as spun off from, or much like the TV shows that followed, but which is an integral part of what we think of as *Trek*. All of the new bear re-watching time and time again. It's telling that when it came time for the West Generation to make the transition from the small screen to the big one, it didn't find it anything like as easy.

Lance Parkin

# 1979-91



## Star Trek: The Motion Picture

AAAA

Screenplay: Harold Livingston  
Story: Alan Dean Foster  
Director: Robert Wise  
Released: December 8, 1979

When Earth is attacked by a mysterious probe, the Enterprise crew reunites to combat the threat.



Best Guest Star

It's extremely tempting to do the obvious and give it to Ricardo Montalban as Khan. Christopher Plummer's General Chang in *The Undiscovered Country* is a perfectly-geared performance from a great actor. But I'm going to spare a thought for Stephen Collins as Decker in *The Motion Picture*. Originally brought in as basically the lead in a new TV show, both the actor and character find themselves demoted to a thankless role — in plot terms, Decker's basically the villain of the first movie. Decker has every right to be grumpy about how he's treated, but Collins gives the character dignity where a lesser actor would have made him sorry.



## Star Trek II: The Wrath of Khan

AAAAA

Screenplay: Jack B. Sewards  
Story: Nevill Bennett and Jack B. Sewards  
Director: Nicholas Meyer  
Released: June 1, 1984

Kirk's old enemy, Khan, captures a starship and sets out to destroy it, as we, watching, are in the process



BEST MOMENT

ULTIMATE VILLAIN #2

With *The Wrath of Khan*, director Nicholas Meyer's reimagined approach to the Star Trek films set the tone for those that would follow, with a quotient of themes, thrills, and character moments that made it instantly more accessible to a mass audience than its typically-driven predecessor. With Khan's portrayal of Kirk's flawed heroism, Spock's self-sacrifice, and the uttermost optimism of its disavowal made it an instant classic and an enduring favorite.

The movies, even more so than the TV series, are defined by their moments — either the big set pieces like the destruction of the Enterprise in *The Search for Spock*, or the swifter jolting scenes, like Spock dealing with the pink rockers' load music in *The Voyage Home*. Of the many to pick, though, the most obvious is the best: the death of Spock at the end of *The Wrath of Khan* works because you feel the rest of it. Kirk wins the no-win scenario, but loses so much more.

## Star Trek III: The Search for Spock

AAAA

Writer: Harve Bennett  
Director: Leonard Nimoy  
Released: June 8, 1984

Kirk must recover Spock's body to reunite it with his spirit, trapped in McCoy's body, but the Klingons stand in his way.



1979

1982

1984

1986

1989

1991

## RATING THE MOVIES

There's near consensus from fans that *The Wrath of Khan* is the best, followed by *The Voyage Home*, *The Undiscovered Country*, *The Search for Spock* or *The Motion Picture* and *The Final Frontier*.

The first movie is an ambitious attempt to tell a big, profound science-fiction story in the tradition of *2001: A Space Odyssey*. It's over-serious, extraordinarily slow to get going, but it's also an impressive feat of world-building and Kirk, Spock and Decker are all interesting, human, characters with their own agendas. Technically it's probably the best *Star Trek* movie in every individual category—best acting by the regulars, most intelligent script, most precise direction, most striking design, even the best music and special effects... but that's the sort of thing you'd only ever say if you aren't actually enjoying it.

From the second movie on, we get Harve Bennett and Nicholas Meyer's reinvention of the series as cheap and cheerful franchise romps, all of which (even the rightly much-denigrated *Star Trek V*) are enjoyable, memorable, quotable and endlessly rewatchable. The 1980s saw a number of movie franchises roll out sequel after sequel, and *Star Trek* here should be grateful that, unlike most of the others, *Star Trek* movies remained keen to add things to the mix, not just rework what we'd seen before.



### Star Trek IV: The Voyage Home

A A A A

Screenplay: Steve Mescon & Peter Krikes and Harve Bennett & Nicholas Meyer  
Story: Leonard Nimoy and Harve Bennett  
Director: Leonard Nimoy  
Released: November 26, 1986  
Involves a 23rd Century crisis, the *Enterprise* crew must rescue whales from the past...



### Star Trek V: The Final Frontier

A A

Screenplay: David Leavitt  
Story: William Shatner & Harve Bennett & David Leavitt  
Director: William Shatner  
Released: June 9, 1989  
The *Enterprise* is hijacked by Spock's brother, who is on a quest to meet God.



The only misfire is *Star Trek V: The Final Frontier*. It would have looked shoddy whenever it came out, but it was released two weeks before Tim Burton's *Batman* movie and isn't playing the same game, let alone in the same league. Movies were changing—the idea now was to spend \$800m to make \$100m, not just like the same year's bond movie *Doctor to Kill*, *Star Trek V* makes a long-running series look very cheap and very tired.



### Star Trek VI: The Undiscovered Country

A A A A A

Screenplay: Nicholas Meyer & David Martin Flinn  
Story: Leonard Nimoy and Lawrence Konner & Mark Rosenthal  
Director: Nicholas Meyer  
Released: December 6, 1991  
A peace conference is disrupted when Kirk is accused of the murder of an enlightened Klingon leader.



### MOST VALUED PERFORMER

Nicholas Meyer brings a fresh eye to *Star Trek*, harnesses Shatner and Nimoy, and boils things down to the Herman Hornblower maturing yarn Gene Roddenberry originally had in mind. The most startling thing about *Star Trek* now is how unlike *The Wrath of Khan* it was up until that point. There were many talented, committed people already working on *Star Trek*—when Meyer arrives, he gets them all to the top of their game.

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# 45 Lost & Found

This issue we turn the spotlight on some deleted scenes from the original series, courtesy of David Tilotta's archive of lost images, with commentary from Trek historian Larry Nemecek.

As we continue our run of "back to basics" this year at *Lost and Found* with a focus on the original series, let's delve once again into the dusty trunk of stills from old forgotten and deleted scenes. They are actually 35mm frame clips right off the film that was shot and processed but

never included in an aired broadcast, and kept as "brens" in a Decade/Paramount vault.

And of course, once again we have collector David Tilotta to thank for sharing these collected and cleaned-up clips for all our eyeballs. What's most cool about these clips

from deleted scenes coming to light is their freshness: practically no one has seen the images since they were filmed. So whether you count your fandom in 40 years or 40 days, they turn out to be that rare bit of Trekkana that's actually new to everyone!



You recognize Spock in our first photo, all right, but do you recognize that red tiled wall? It's otherwise visible elsewhere in "Operation: Annihilate!" as part of the Federation colony capital on Deneva – which actually used the TRW engineering campus (now Northrop Grumman) in the Los Angeles suburb of Redondo Beach as a location filming site on February 15, 1967. This clip comes from

Scenes 75-77 of that script, a few simple lines deleted for time from the actual aired broadcast version in a sequence just after Spock neck-plinched the club-wielding Kortan upon his return beam-down. Kirk chides Spock via communicator for his delay in reporting in, explained by the attack – and then a pen spasm makes Spock realize the parasite within him may be in contact with the others.





A tricky clip is this view of elderly Kirk from "The Deadly Years", at first glance, just another from the period of Kirk's late-stage hyperaging. But not so fast: This is actually a moment from Scenes 80-82, the deleted sequence of "de-aging" originally written that would have answered the criticisms of this far-fetched episode that McCoy's adrenalin-based serum works far too quickly – in one leap. As written and filmed on August 9, 1967, these scenes actually showed the de-aging process at work via Kirk's make-up, and the frame falls just after the original placement of Dr. Wallace's line, "The aging process has stopped," as Kirk gets up from his Sickbay bed en route to the Bridge to prevent Commodore Stocker's bungling. Further walk-and-talk through the corridor with Spock and into the turbo-lift made up the rest of the deletion.



Finally, here truly is a gem: a sequence from "Shore Leave," as Don Juan becomes another of the characters inadvertently conjured up by Kirk's crew on the "recreation planet." But rather than the all-but-blurry glimpse we get in the broadcast version, the script actually had actor Jim Greal as Don Juan popping up as the planetary computer's

original reaction to McCoy saying he would be Yeoman Barrows's "brave knight" – and then has to follow through bareheaded! The excised moment would have gone right into the mounted Black Knight's appearance, as he eventually lances McCoy through the chest inflicting an apparently mortal wound. **A**



# ***STAR TREK***

***THE NEXT GENERATION***

# ***SEASON 1***

*September 1987-May 1988*

1987-88



1st

## Encounter at Farpoint AAAA

Writers: B. C. Fenderson and Gene Roddenberry

Director: Corey Allen

September 28, 1987

Investigating the mysterious, advanced Farpoint Station, Captain Picard encounters Q, an all-powerful being who puts mankind to test.

Though achingly slow and clunky in places, the pilot succeeds in introducing a new and interesting cast of characters, and in convincing us, despite the less-than-stellar episodes that follow, to keep tuning in week after week.



BEST MOMENT

Data escorting Admiral Leonard McGo to the shuttlebay. A touching passing-of-the-torch scene that no doubt served to win over a significant number of classic Trek fans to the new series.

1987  
1988

In January 28, 1988, the *Space Shuttle Challenger* exploded 73 seconds after liftoff, killing all seven crewmembers, including a civilian schoolteacher. The United States' space program was put on hold indefinitely and, the Space Race having long since been won, some posed the question of whether putting humans into space was really worth the risk anymore.

Just over a year and a half later, the USS *Enterprise-D* was launched on our television screens, a rambling conglom of over 1000 crew, including civilians and children. Within the first minutes of the pilot, "Encounter at Farpoint," the new captain, Jean-Luc Picard, and his crew are threatened by an omnipotent being called Q, who tells them mankind has ventured far enough into space, and they need to turn back. At one point he even presents himself as a contemporary U.S. Marine Corps officer to remind them are more important Earth-bound matters for them to deal with.

Not to fret to say, the new captain rejects this old of talk, and before the credits roll, he and his new crew have demonstrated that they are more than worthy of continuing the previous generation's mission — not only to Q, but also to millions who would continue to tune in over the course of *Star Trek: The Next Generation's* inaugural year.

Staying on all, new *Star Trek* series had seemed like a risk until then. Given the apathy that followed the death

of Spock in *Star Trek II*, how would this react to the lack of any familiar faces whatsoever in the new show? For that matter, how would new viewers, used to how classics like *Star Wars* and *Roll Street Blues*, respond to this 1980s revival?

As it turned out, there was little reason to worry. Picard and Data quickly became fan favorites, despite the fact that the new captain could scarcely be more different from Kirk, and the android who wanted to be human was Spock-frippin' on his head. The reception given to the rest of the cast of characters was more mixed, ranging from the unexpected popularity of Worf (originally a mere background figure) to the overblown drama heaped upon him, games Wesley Crusher. Unfortunately, the female characters got the short shrift, to such a degree that Denise Crosby asked to be released from her contract (leading to the painful withdrawal of her character, T'Pol, in "Sins of the Fathers"), and Beverly Crusher was given an off-camera transfer during the summer hiatus.

The new series was set a century after the original, and thanks to a budgeted \$1 million per episode (compared to \$1.5 million by season's end), it looked a hundred years more advanced than its 29-year-old predecessor. However, veterans of the first *Star Trek* films brought their life into the small screen, and Industrial Light and Magic was hired to create the visual effects, including what would become the trademark "hobby horse" warp

effects. These investments paid off when *TNG* scored 40 series being heard nominations, winning for costume design, sound editing, and writing.

When the new series was most lacking, sadly, was in the quality of its writing. Creator Gene Roddenberry had declared that 24th Century humans had evolved beyond interpersonal conflict — a premise that did not lend itself to dramatic storytelling. Roddenberry also rejected all the scripts, and would often rewrite them without input from, or knowledge of, the original writers. But, at age 66 and in declining health, he couldn't take on the day-to-day responsibilities of running a weekly series, giving rise to power struggles and office politics among the rest of the writing staff — whose writing was any game work. Only five of the 26 writers receiving screen credit during season one (excluding Roddenberry) would return during season two.

Despite this rocky start, *TNG* engaged consistently strong ratings throughout its freshman year. Not only did it beat out its network competition in several 18-34 markets, but Paramount was also able to rake in another \$2 million in video cassette sales in Europe markets where they hadn't been able to make broadcast deals. While there was some tinkering to be done, a solid foundation had been laid, setting the stage for the continuation of this series, but that of the *Star Trek* franchise as a whole. **William Weiner**

### The Naked Now AA

Teleplay: J. Michael Bingham (D.C. Fontana)  
Story: John D.F. Black and J. Michael Bingham  
Director: Paul Lynch  
October 5, 1967

The *Enterprise* crew are infected with a virus that sees them lose their inhibitions, endangering the ship.

### Code of Honor AA

Writers: Katherine Powers & Michael Rance  
Director: Russ Mayberry  
October 12, 1967

An alien kidnaps *Enterprise* security officer Tasha Yar to make her his wife!



### The Last Outpost AA

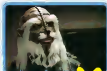
Teleplay: Herbert Wright  
Story: Richard Greenman  
Director: Richard Dalt  
October 19, 1967

Along with a foreign vessel they are pursuing, the *Enterprise* is trapped by an ancient alien energy beam.

### Where No One Has Gone Before AA

Writer: Gene Deane & Michael Berman  
Director: Rob Bowman  
October 26, 1967

Breaking the warp barrier causes weird side effects for the crew of the *Enterprise*.



### Lonely Among Us A

Teleplay: D.C. Fontana  
Story: Michael Halperin  
Director: Cliff Bole  
November 2, 1967

The *Enterprise* crew must negotiate ending to the Federation for two mutually hostile races.

A test energy belt wanders around the *Enterprise* searching for a pilot, then connects Picard to beam into a space cloud outside space physical evidence momentarily—until he decides to beam back. Plus, when peace envoys kill and cut each other, to the consternation of all on scene. This episode makes even the following episode "Junkies" look like a Peabody winner in comparison.

Worst  
Episode



### Justice A

Teleplay: Marley Thomas  
Story: Ralph Wills (Coles D.E. Mack) and Marley Thomas  
Director: James L. Conway  
November 9, 1967

Writing a seemingly stylistic piece, the *Enterprise* crew tell tale of their harsh justice system.



### The Bottle AAAA

Teleplay: Herbert Wright  
Story: Larry Forester  
Director: Rob Bowman  
November 16, 1967

Picard is led to his old ship, the *Starquest*, and finds himself reliving a past battle.

Picard's backstory gets fleshed out, and the Foreign Improves from "totally ridiculous" (in "The Last Outpost") to merely "a bit silly." Patrick Stewart's performance, conveying a tangle of emotions both genuine and induced, is simply outstanding.

### Hide and Q AAA

Teleplay: C.J. Holland and  
Gore Kuddenberg  
Story: C.J. Holland  
Director: Cliff Bole  
November 23, 1967  
First Officer Riker is  
given the powers of the  
Q Continuum, causing  
trouble with his comrades.

John de Lancie, who  
is his two appearances  
as Q (in "Encounter at  
Farpoint" and "Villains  
& Q") manages to mix Impish  
reverence and dignified  
amusement in perfect proportions,  
quickly reestablishing himself as one of  
the firm's favorite villains.

### Haven AA

Teleplay: Wang Tene  
Story: Brang Brown and Ian O'Han  
Director: Richard Compton  
November 30, 1967

Betried husband sees Counselor Troi take part in an  
arranged marriage, but his would-be husband declares  
she's not the woman of his dreams.



### The Big Goodbye AAA

Writer: Tracy Forme  
Director: Joseph L. Scobee  
January 11, 1968

Relaxing on the holodeck, Picard is trapped  
within a malfunctioning 1850s pulp detective  
simulation.

The only *Star Trek* episode ever to win the  
George Foster Peabody Award for Excellence in  
Television Broadcasting. For this, we can forgive  
it for spawning the 5,318 holodeck malfunction  
tales that followed.

2nd

Best  
Guest  
Star



**Datalore AAA**

Teleplay: Robert Lewis and Gene Roddenberry

Story: Robert Lewis &amp; Maurice Hurley

Director: Rob Bowman

January 18, 1988

Andreas Data discovers his "brother," the misguided Linn, who tries to take over the Enterprise.

**Angel One AA**

Writer: Patrick Barry

Director: Michael Okroch

January 25, 1988

Riker helps rebels on a planet ruled by women.

**11001001 AAA**

Writers: Maurice Hurley &amp; Robert Lewis

Director: Paul Lynch

February 1, 1988

When upgrading the ship's computer options, the Signals start the Enterprise on an attempt to save their species.

**Too Short a Season AAA**

Teleplay: Michael Michaelson and B. C. Fontana

Story: Michael Michaelson

Director: Rob Bowman

February 8, 1988

Picard takes an old Starfleet Admiral back to the scene of a diplomatic victory 40 years before, only to find it's not as it seems.

**When the Bough Breaks AA**

Writer: Hannah Louise Shorer

Director: Kim Manners

February 15, 1988

The Enterprise discovers a mystical planet whose barren inhabitants offer to swap their technology for the ship's children.

**Home Soil AAA**

Teleplay: Robert Siskind

Story: Karl Green &amp; Ralph Sanchez and Robert Siskind

Director: Conny Ales

February 22, 1988

A terraforming project threatens a newly discovered life-form, which causes the Enterprise to declare war on humanity.

**Coming of Age AAA**

Writer: Sandy Jinks

Director: Mike Vejar

March 14, 1988

Wesley sets his Starfleet entrance exams, while Picard is investigated for violating the Prime Directive.

**Heart of Glory AA**

Teleplay: Maurice Hurley

Story: Maurice Hurley and Herbert Wright &amp; B. C. Fontana

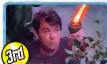
Director: Rob Bowman

March 22, 1988

Rebel Klingons, who bear their alliance with the Federation's sapping their warrior spirit, try to co-opt Worf to their cause.

**MOST VALUED PERFORMANCE**

Picard could have been a stiff old sock-in-the-therm who sat on the bridge while his young first officer beamed off into adventure every week. **Patrick Stewart** not only brought a tremendous degree of gravitas to the role, but also was able to bring depth and nuance to the character that elevated even the worst stories and dialogues. Had a lesser actor taken the role, the question "Kirk or Picard?" would likely never even have been asked, let alone seriously debated.

**The Arsenal of Freedom AAAA**

Teleplay: Richard Manning &amp; Hans Behrler

Story: Maurice Hurley &amp; Robert Lewis

Director: Les Landau

April 11, 1988

The Enterprise finds an alien weapon that wiped out its creators.

TNG takes on the global weapons trade in the vein of classic Trek, with an intriguing sample and surprising resolution, plus some very good balling of the Picard-Geiger relationship and backstory.

**Symbiosis AAAA**

Teleplay: Robert Lewis and Richard Manning &amp; Ross

Bosker

Story: Robert Lewis

Director: Win Phelps

April 18, 1988

Two groups battling over an addictive drug are helped by the crew of the Enterprise.

**Skin of Evil AA**

Teleplay: Joseph Stefano and Hannah Louise Shorer

Story: Joseph Stefano

Director: Joseph L. Scanlon

April 25, 1988

A pair of being off—a kind of concentrated evil—kills a key member of the Enterprise bridge crew.

**We'll Always Have Paris AAA**

Writers: Deborah Dean Davis &amp; Hannah Louise Shorer

Director: Robert Fisher

May 2, 1988

Picard encounters a former lover and has to deal with her husband's disruptive time experiments.

**Conspiracy AAAA**

Teleplay: Tracy Barnes

Story: Robert Siskind

Director: Cliff Bole

May 9, 1988

The Enterprise uncovers a conspiracy that is controlling some Starfleet personnel through alien parasites.

The darkest Trek episode to date, and the first hint that the new series was willing and able to push the limits of what could be done within the confines of Gene Roddenberry's universe.

**The Neutral Zone AAA**

Teleplay: Story and Teleplay: Maurice Hurley

From a Story by Deborah McIntyre &amp; Marc Cee

Director: James L. Conway

May 16, 1988

Picard faces a new Romulan threat, while revived frozen Romulans from the 20th Century cause problems on the Enterprise.

**A**midst the chaos and fallout of the 1988 writers' lock of America's strike, the second season of *Star Trek: The Next Generation* premiered.

The show's producers and writer-producers struggled to write (yet not write) scripts for the young show that was still finding its way. Last-minute solutions to the lack of available scripts prompted the staff to mine old, previously purchased scripts for the developed, but never produced, series *Star Trek: Phase II*. The best script of the season, "The Child," was one of these re-name-the-characters-and-shoot-it-as-purposed-scripts. The impasse was not as difficult as it seemed, as the Phase II scripts were based on *Star Trek: The Motion Picture* characters including Will Decker and Ilia, which translated reasonably well to Next Generation characters Will Riker and Deanna Troi. Yet the dearth of completed scripts ultimately resulted in not only a later start to the season (November, rather than September), but the shortest season of the show's run—22 episodes instead of the usual 26. And it prompted a season finale with that last-ditch Riker effect that every show tries to avoid: a clip show, re-naming the highlights of previous episodes in an attempt to fill time.

Though the show had started out of the gate with strong ratings, the producers felt there was still room for improvement in the formula, so during the break between seasons one and two, Gates McFadden's Dr. Beverly Crusher character was dropped. And as an attempt to bring more of an original series feeling to the show, the character of an invisible, but highly-skilled doctor, original series guest star Denis Muldoon's Dr. Katherine Pulaski, was brought in to replace Crusher whose character was mentioned in passing as being promised to run *Star Trek: Medical*. Pulaski's human vs. android ongoing conflict with Data was serious as an attempt to recreate the Dr. McCoy/Spock quibbling-but-friend relationship.

Other changes to the status quo in the second season included a new hairstyle for Deanna Troi and a rebirth into her back for much of the rest of the series with off-color jump suits, while Security Chief Wolf and new Chief Engineer Geordi La Forge moved into their gold uniforms and Will Riker grew a beard.

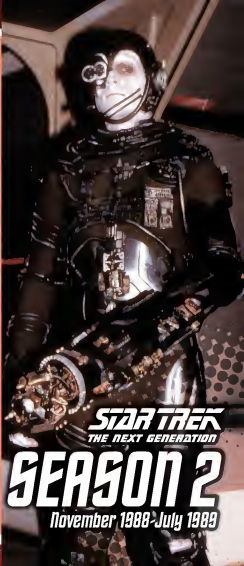
Budgeting for the new season allowed for a new standing set to be built, a place for the crew to gather socially called Ten Forward. This also brought the introduction of a recurring character who would quickly become a fan favorite: Whoopee Goldberg's new alien bartender, Guinan. Her slyly rosy past and history with Captain Jean-Luc Picard added a welcome ongoing arc to the show and gave Picard the closest thing he had to a friend and confidante outside of the ship's command staff. Guinan quickly became not only Picard's sounding board, but the end of the crew goes to rely on her age-old perspective as well.

Still, it was overall a transition season. Between the writers' strike challenges and the still-not-quite-there chemistry among the characters, the show had not quite found its way yet. So the stories of this season of course seemed like a run of lesser-quality seasons are holdovers, with a few striking gems that showed the promise of what the show would ultimately become as it continued to capitalize on the popularity of and fascination with the character of Data.

One major hallmark of the season however, would be the introduction of what would become one of the *Star Trek* franchise's most divided foes: the Borg. In an episode that featured the return of that incompetent troublemaker, Q, the *Enterprise-D* crew was made to truly make some of, and therefore given a chance to prepare for, a foe that would prove a conflict that would tear its way across multiple shows, crews, and quadrants of the galaxy and would eventually feature strongly in the hit TVS *Star Trek: Voyager*. First Contact.

In all, a mixed bag of a season, but one that would at least be appreciated for introducing some of the show's most popular guest characters including Wolf's now beloved Klingon and Deanna's Deckerian fur, Moray.

Jim Sherry



**STAR TREK**  
THE NEXT GENERATION

**SEASON 2**

November 1988-July 1989

**The Child** AA

Writers: Jaye Summers & Jon Posell and Maurice Herlihy  
Director: Rob Bowman  
November 21, 1988  
Conan O'Brien is suddenly pregnant – and the baby will be born in 36 hours!

**Where Silence Has Lease** AA

Writer: Jack B. Sowards  
Director: Michael K. Olie  
November 18, 1985  
An all-powerful being threatens to kill half the Enterprise crew, all in the interest of a science experiment.



2nd

**Elementary, Dear Data** AAAAA

Writer: Brian Koppelman  
Director: Rob Bowman  
October 5, 1988  
Data plays Sherlock Holmes on the holodeck, but will Moriarty prove to be smarter?

Building on the first season's "The Dog Doctor" fish out of water/craps on the holodeck story, "Elementary, Dear Data" adds wonderful character interaction between La Forge and Data, the space of Paley's guiding commentary and a tear-defence, drastically get sympathetic and ultimately tragic turn by Daniel Davis as Moriarty. This episode to challenge Data is not only one of the most entertaining episodes of the season, but of the series too!



Best Guest Star

This is a tough call in a season that introduced both Diana Muldaur's Paley and Whoopi Goldberg's Guinan as regular recurring guest stars, not to mention Sisko's dramatic turn as K'Thing in "The Enterprise" but if there was one character who stole viewers' hearts with great dignity and immense talent, it was Daniel Davis' Moriarty.

**The Outrageous Okona** AAA

Teleplay: Burton Annals  
Story: Liz Merchant & Lance Wilkison and David Lindenberg  
Director: Robert Becker  
December 12, 1988  
A larger-than-life rogue arrives on the Enterprise with one alter-ego in his jacket.

**Loud As A Whisper** AAAAA

Writer: Jacqueline Zamboni  
Director: Larry Shuler  
January 8, 1989  
A diplomatic mission is threatened when a negotiator's true colors are killed.

**The Schizoid Man** AAAA

Teleplay: Tracy Force  
Story: Richard Manning & News Reader  
Director: Les Landau  
January 23, 1989  
A dying android specialist uploads his consciousness into Data.

**Unnatural Selection** AAA

Writers: John Moses & Mike Gray  
Director: Paul Lynch  
January 30, 1989  
Dr. Paley tries to discover a cure to an aging disease, before she dies of old age!

**A Matter Of Honor** AAAAA

Teleplay: Burton Annals  
Story: Wanda M. Wright & Gregory Kees and Burton Annals  
Director: Rob Bowman  
February 6, 1989  
Riker serves on a Klingon ship only to find he's expected to lead an attack on the Enterprise.

**1988-89**

1st

**The Measure Of A Man** AAAAA

Writer: Michael M. Sussenguth  
Director: Robert Scheerer  
February 13, 1989  
A hearing must decide on the status of Data as he is machine or a person?

While strong on Data episodes, season two also gave Baker a chance to shine in the smart military man ("A Matter Of Honor"), lawyer ("The Measure Of A Man"), lover ("The Supper"), "Up The Long Ladder", and leader ("Peak Performance") – this episode spotlights the strength in both characters as well as Picard. It manages to be a philosophical Star Trek episode that takes on one of the big questions: what's humanity? This story also starts the tradition of the crew playing poker together which would continue to the end of the series.

**The Gauntlet** AA

Writers: Scott Robinson & Leonard Maltin  
Director: Rob Bowman  
February 20, 1989  
Wesley Crusher experiences first love, but what secret is he hiding?

**Contagion** AAA

Writers: Steve Gerber & Rich Woods  
Director: Joseph L. Scanlon  
March 20, 1989  
Investigating the destruction of the Enterprise's sister ship Phoenix, Picard finds he can't stay in the same way.

**The Regalle** AA

Writers: Keith Mills  
Director: Cliff Soble  
March 27, 1989  
A 21st Century astronaut is discovered living out his afterlife in an alien-created environment based on a pulp novel.

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### Time Squared AAA

**Telplay:** Maurice Hurley

**Story:** Kurt Michael Brown/Elmer

**Director:** Joseph L. Scanlan

**April 3, 1988**

The *Enterprise* faces destruction in six hours—or so (Bones a version of Captain Picard from the future!)

### The Icarus Factor AAA

**Telplay:** David Assael and Robert L. McCallough

**Story:** David Assael

**Director:** Robert Iscove

**April 24, 1989**

Worf tries to reveal the traditional "incense" ceremony while Riker revisits with his competitive father.

### Pen Pals AAAA

**Telplay:** Michele M. Sneedgrass

**Story:** Hannah Louise Shearer

**Director:** Warwick Kibble

**May 1, 1988**

A planet being destroyed attracts the attention of B'El, whose innocent young girl contacts him.

Like "The Measure Of A Man," this episode is a philosophical and practical questioning of the values of both humanity and Starfleet—in this case, through a choice between saving a life and breaking the Prime Directive. In one of the better *Winding Crater* subplots, the acting enigma must face the challenges of his first command, confronting his own fears and self-doubts in the process.

5th



### Q Who AAAAA

**Writer:** Maurice Hurley

**Director:** Rob Bowman

**May 8, 1989**

The mysterious Q reappears and caps the *Enterprise* to a distant area of space where they encounter the cybernetic Borg.

A triple play of Q's omnipotence, Gornian mystery, and the introduction of the greatest foe of the 24th Century—the Borg. There is some lessons in humility for our over-confident Starfleet crew who learn they are not as invincible as they thought and this is one for the ages. It also follows up the mystery of the season over fields of what may have landed the outposts along the Neutral Zone.

3rd



BEST MOMENT

Picard's realization that Q did them a favor by showing them they're not as strong or safe as they thought with the introduction of new enemy, the Borg. This was not only a turning point for the series, but would ultimately have repercussions across the entire franchise.



### Samaritan Sins A

**Writer:** Robert L. McCallough

**Director:** Les Landau

**May 15, 1989**

Picard faces a senseless operation, while also who need an engineer Midway Geoff La Forge.



### Up the Long Ladder AAA

**Writer:** Michele M. Sneedgrass

**Director:** Warwick Kibble

**May 22, 1989**

A distress call brings the *Enterprise* to the wreckage of the long-lost SS *Wharpoon* and an encounter with the descendants of the original crew.



### Manhunt A

**Writer:** Terry Byers/Chris

**Director:** Rob Bowman

**June 10, 1989**

Tro's mother arrives on the *Enterprise* and sets her sights on Picard.



**The Emissary** AAAAA

Teleplay: Story and Teleplay: Richard Manning & Hans Denker

Based on an unpublished story by Thomas H. Calder  
Director: Cliff Bole

June 23, 1989

A renegade Klingon, who doesn't know the war with the Federation is over, is pursued by the Enterprise.

Featuring one of TNG's best guest stars as one of the strongest female characters in Star Trek with Sarek Pakson's Klingest, this episode and character managed to make Wolf more than one-dimensional while wrapped around a plot with a good central moral dilemma—why feud with an enemy intent on killing you, is there an alternate solution beyond killing them? Soapy writing and a witty delivery by Pakson allow for several humorous moments amongst the dramatic tension.

4th

**Peak Performance** AAA

Writer: David Kemper

Director: Robert Scheerer

July 18, 1989

A war game goes wrong for the Enterprise when the Ferengi get involved.



Worst  
Episode

**Shades of Gray** A

Teleplay by Maurice Hurley and Richard Manning  
& Hans Denker

Story: Maurice Hurley

Director: Rob Bowman

July 17, 1989

Wiker is attacked by an alien virus and the only way to save him is to review previous episodes.

There's just no way to make a good ship show—especially when a writer has only been on the air for two seasons.

—James Van Der Beek

**MOST VALUED PERFORMANCE**

**Diane Mulheir** brought a taste of original series flavor to a show still struggling to find its way. Ultimately, TNG discovered its own voice, but that push from a piece of its own history may have helped guide the way. Her coosies (but loveable Dr. Katherine Pulaski may not have worked as a permanent part of the crew, but her humanity helped Deke explore his own and her heart brought a new warmth to the still somewhat sterile sophomore season.



# SEASON 3

September 1989-June 1990



**T**he behind-the-scenes turmoil that led to the first two seasons feeling incredibly inconsistent began to fade with the arrival of a new set of writers and producers. As Gene Roddenberry grew frailer and relied more day-to-day control to producer Rick Berman, the show also bid farewell to the exhausted head writer Maurice Hurley. He was briefly replaced by Michael Wagner but if news forced him to leave after just four episodes. However, his recommended replacement, Michael Piller, proved to be the twining point in the show's fortunes. As Berman focused on the physical aspects, Piller took control of the writing staff, incorporating input from the actors, especially Patrick Stewart, who not only wanted to see Picard off the bridge more often, but raising, shouting, fighting, and kissing babies.

The cast had also been complaining about the physical discomfort caused by the spandex uniforms. They were replaced by easily worn costume Bob Mackinnon, and much easier with the addition of the high collar. However, complaints continued, so during the season, the regulars received near-wool galoshine outfits, with the most welcoming the pattern while the women continued to wear one-piece suits.

The most significant alteration to the writing staff was most likely the arrival of Ronald D. Moore, who submitted "The Bonding" as a spec script and was promptly hired on staff. His familiarity with the original series helped him tremendously, and

he also quickly grew to be the writer to focus most on the Klingon culture, which resulted in significant developments for Worf and the Federation's allies.

The show's evolution went beyond stronger scripts as the series truly lightened up with the release of Marina K. Raitch to cinematographer. The change meant the show went for brighter and bolder colors, establishing a look for the remainder of the series.

Another significant addition was the return of Gates McFadden as Beverly Crusher. Other character transitions saw Crusher's son Wesley receive a field promotion to ensign while Brannon B. Bove was promoted from lieutenant to lieutenant commander and Worf advanced from lieutenant j.g. to full lieutenant — none of which required waiting the plank (as he would have to do in the later *Star Trek: Voyager*).

All told, the changes on camera and behind it meant the show was maturing and first, we got a greater sense of the cosmic politics through episodes like "The Defector" and "Sins of the Fathers." More character-centric shows allowed different members of the ensemble to shine, notably Brent Spiner in "The Offspring" and Deshaun Davis in "Sins" and "The Bonding." Jonathan Frakes began his directing career this season with the moving Beta tale "The Offspring" making an impact away from Riker, a character that may have experienced the toughest challenge this season.

The ensemble was augmented with many returning guest stars led by the delightful John de

Lancie and Miguel Ferrer. We also welcomed back old friends in the moving "Yesterday's Enterprise" and Mark Leonard's turn as "Sarek." New additions to the cast included Rog Bartley (Dwight Schultz), who became a favorite and was brought back in subsequent seasons. Michael Gelfand made scant appearances as Kamin and Colin Hanks continued to man the transporters as O'Brien (who didn't get a first name yet).

The third season's most significant impact, perhaps, is the final episode, the series' first cliffhanger and a shocking up of the threat level. The Borg, introduced a season earlier with a warning from Q, finally arrived and wanted to add mankind to their diversity. Seeing Picard assimilated as Locutus, followed by Riker's order to fire phasers, meant fans had a very long summer of anticipation ahead of them. It was the first time a threat was introduced with lasting repercussions, unlike the threat introduced at the end of season one.

The year's ratings started strong but significantly grew as more stations added the syndicated series to their schedules. It was clear the improved series was not going to disappear and it had a strong following. The producers' goals seemed to acknowledge the improvement, with six episodes receiving eight strong recommendations, with "Yesterday's Enterprise" receiving an award for Outstanding Sound Editing for a Series and "Sins of the Fathers" winning for Best Art Direction for a Series.

**Robert Greenberger**



### Evolution AA

Writers: Michael Piller and Michael Wagner

Director: Winchell Goble  
September 25, 1989

Wesley Crusher's genetics project infects the Enterprise with mutants.



### The Ensigns of Command AAA

Writer: Melinda M. Sandgross

Director: Cliff Bole  
October 2, 1989

A colony under threat refuses to be evacuated, until Data intervenes.

### The Survivors AA

Writer: Michael Wagner

Director: Les Landau  
October 9, 1989

Picard investigates a pair of elderly humans who appear to have survived the destruction of a colony.



### Who Watches the Watchers AA

Writer: Richard Manning and Russ Bender

Director: Robert Wiener  
October 16, 1989

An accident reveals a Federation observation team to a feudal society.

### The Bonding AAA

Writer: Ronald D. Moore

Director: Winchell Goble  
October 23, 1989

When an Enterprise crewmember is killed in the field, Wolf takes on responsibility for her grieving son.

### Booby Trap AAA

Writers: Ron Russell, Michael Piller, and Richard Dumas  
Director: Gabrielle Beaumont

October 30, 1989

When the Enterprise is trapped, Geordi turns to a hologram of the ship's designer, Dr. Leah Keating, for help, with unexpected consequences.

### The Enemy AA

Writers: David Kemper and Michael Piller

Director: David Carson

November 6, 1989

Trapped on an alien world, Geordi has to work with a Romulan to save the Enterprise.



### The Price AA

Writer: Kenneth Louie Sheerer

Director: Robert Scheerer

November 13, 1989

T'Pol is manipulated by a half-Betazoid, who seduces her to gain access to a stable wormhole.

### The Vengeance Factor A

Writer: Sam Boie

Director: Timothy Road

November 20, 1989

The Enterprise falls foul of space pirates, with Riker forced into a dramatic sacrifice.



### The Defector AAA

Writer: Ronald D. Moore

Director: Robert Scheerer

January 8, 1990

A Romulan defector comes aboard the Enterprise.

### The Hunted A

Writer: Robin Benken

Director: Cliff Bole

January 15, 1990

A paper soldier who escapes from prison threatens a player's entry to the Federation.

## 1989-90



### The High Ground A

Writer: Melinda M. Sandgross

Director: Gabrielle Beaumont

January 26, 1990

Terrorists threaten the Enterprise as part of their fight for freedom.

One of the best scripts to show the interference of many hands, this tale of kidnapping and terrorism without a strong point of view leaves the crew and viewers equally dissatisfied.

### Déjà Q AAAA

Writer: Richard Bissell

Director: Les Landau

February 5, 1990

There's only one person who can help Q when he loses his powers, Captain Picard!



After attempting to understand human emotions for nearly three seasons, Q gifts Data with one taste, allowing the android to belly laugh at the conclusion of this episode.

1989  
1990

## A Matter of Perspective AA

Writer: Ed Jackson

Director: Cliff Bole

February 12, 1990

Kirk is arrested for murder; his only hope of proving his innocence is a holodeck recreation of events.



1st

## Yesterday's Enterprise AAAAA

Teleplay: Ken Steven Rich, Richard Manning, Sam Brinkler, and Ronald D. Moore

Story: Thom Christopher, George D. Eric A. Stillard

Director: David Carson

February 13, 1990

A temporal rift finds an alternate Enterprise at war with the Klingons.

Not only does the show provide connective tissue between the original series and TNG, but it shows us a fascinating "What If" scenario for Debra (Debra Douglas).



OUTSTANDING VOICE 6/6

Not since "Mirror, Mirror" had Star Trek ventured into an alternate reality as it did in "Yesterday's Enterprise." Audiences get to experience not merely the slightly altered versions of the Enterprise-B and her crew, but the immediate predecessor in the ship's lineage was also involved, and Security Chief Nitasha Pelt, dead for nearly two years, made a surprise comeback.

## The Offspring AAAAA

Writer: Rose Elchevanta

Director: Jonathan Prakes

March 17, 1990

Spock builds himself a daughter, called Lal, but will he get to keep her?



2nd

## Sins of the Father AAAAA

Teleplay: Ronald D. Moore, and W. Reed Moran

Based on a teleplay by: Bruce Bingham,

Director: Les Landau

March 19, 1990

Worf meets his brother and discovers his father has been betrayed a traitor.

Worf finally begins to develop his noble, distinctive personality in this story, that shows that he is more Klingon than his brothers, willing to accept dishonor from his people to preserve the peace.



## Allegiance A

Writers: Richard Manning and Hans Berniker

Director: Winch Ralbe

March 26, 1990

Picard is replaced by a duplicate, by whom exploring issues of leadership and individuality.



4th

## Captain's Holiday AAA

Writer: Ken Steven Rich

Director: Chip Chalmers

April 2, 1990

Even on holiday, Picard can't avoid trouble, getting caught up in the quest for a mythical weapon.

The lighter side of Picard shines through in this episode, that also introduces us to Yeoh, one of the more interesting female foils for the captain.



## Tin Man AA

Writers: Dennis Putman, Seelye and David Roschaff

Director: Robert Scheerer

April 23, 1990

The Romulans and the Klingons race to uncover the nature of a strange life-form.



## Hollow Pursuits AAA

Writer: Seelye Caves

Director: Cliff Bole

April 30, 1990

Enterprise crewmember Reg Barclay hides from the real world in an elaborate holodeck simulation.



## The Most Toys AA

Writer: Shari Goodhart

Director: Tim Bond

May 7, 1990

A collector of rare items catches Debra, leaving the Enterprise crew believing the android has been destroyed.



5th

**Sarek** AAAA

Writer: Peter S. Beagle  
 Director: Les Landau  
 May 14, 1990

A terminally ill Ambassador Sarek - Spock's father - arrives on the *Enterprise* to handle a diplomatic mission.

Finally, the show embraces its past and gives Mark Lenard a great part, as the aged Sarek tries to complete his last ambassadorial task before illness robs him of his dignity.

The season was marked with several impressive and memorable performances, but the nod has to go with Mark Lenard, returning as Sarek and succumbing to the emotions he eschewed for nearly two centuries. His scenes with Patrick Stewart proved as how talented the late but not forgotten Lenard was.

Best Guest Star

**Ménage à Troi** AAA

Writers: Fred Berman and Susan Sackert  
 Director: Robert Legato  
 May 28, 1990

A Ferengi kidnaps T'Pol, Troi and her mother (Lewiand), hoping to use the Deimos's telepaths abilities to his business advantage.

**Transfigurations** AA

Writers: René Denicola  
 Director: Tom Denico  
 June 4, 1990

A mysterious injured man found by the *Enterprise* heals extremely quickly, then kills Worf in an escape attempt.



3rd

**The Best of Both Worlds** AAAA

Writer: Michael Piller  
 Director: Cliff Bole  
 June 18, 1990

The Borg invade Federation space, conquering the *Enterprise* and kidnapping Captain Picard.

We were warned a season previously the Borg were coming and here they are, scarier than promised. The first cliffhanger, it set the standard while giving the cast rising roles.



ULTIMATE TOP 50

Having made an indelible impression with their debut a year earlier, the Borg returned to launch a direct attack on the heart of the Federation, starting with the complete debasement of Jean-Luc Picard. Coupled with the tale of Will Riker struggling with his own personal destiny, "The Best of Both Worlds" culminated with a cliffhanger of epic proportions.

**MOST VALUED PERFORMANCE**

**Brent Spiner's** superbly nuanced Data saw some incredible highs and lows this season, such as commanding an away mission ("The Enterprise of Command"), seeing a former friend back from the dead ("Yesterday's *Enterprise*"), and becoming the object of a collector ("The Most Toys"). But his continued exploration of what it must mean to have emotions and be a human was touchingly demonstrated in "The Offspring", when he created a daughter, Lal (Helle Todd).

# treknology

THE FUTURE REALLY BEGINS HERE

COMPILED BY  
DR. CHRIS DOWS

## VIRTUAL SOLUTIONS TO REAL-LIFE CHALLENGES

What do Tasha Yar, Worf and Nog have in common? They've all found answers to their needs in holodecks and holosuits, and two studies recently undertaken by American universities have come to the same conclusion as these enterprising Starfleet officers.

For example, take the problem of maintaining your fitness and a combat edge when there's no one around who matches your level of skill and aggression. As chiefs of security, both Tasha and Worf had to rely on holotechnology to push themselves, often to the limits (and beyond) of personal safety. Researchers at Michigan State University's Department of Kinesiology specializing in the study of human movement have discovered that exercising with a computer-generated partner not only improves the individual's motivation during the workout, but proves superior to fighting a 'real' person. This is for exactly the same reason our fight-loving duo came out battered and bruised on a regular basis – the ability to assess the relative skill of the opponent above the user means they're always having to 'up their game,' with the study showing that test subjects using such a computer-generated partner increased exercise times by a quarter. These findings will be used to develop more effective health simulations in the future, although it's unlikely they'll feature the murderous skull-headed creature found in Worf's amusingly titled 'calisthenics program.'

The use Nog made of DS9's Holosuites following the loss of his leg at the siege of AR-558 was no less innovative and, to him at least, crucial to his emotional recovery. While it was at first seen as an inability to face up to reality, Nog's immersion within Via Fortaine's nightclub eventually put him on the road to recovery, and the idea of giving combat veterans a virtual alternative when suffering Post-Traumatic Stress Disorder (PTSD) has been explored by a team from the University of Southern California's Institute for Creative Technologies. In much the same way Nog didn't want to face discussing his feelings with Earl Dex, a number of carefully selected American soldiers either at risk of contracting or already suffering from PTSD following recent conflicts have been trialing Virtual Reality Exposure Therapy (VRET) treatments on personal computers, avoiding the possible feelings of shame attached to talking with a counsellor. While exposure therapy is a proven treatment for PTSD, its



reliance on victims having to remember and relive their trauma is seen as a significant drawback. By using specially developed hyper-realistic simulated environments comparable to those experienced for real by the veterans, they instead became absorbed in these simulations, and they are able to interact with them without having to recall their own often damaging and painful memories. The level of intensity can be increased or decreased by the patient or the psychologist overseeing the treatment, and early results are encouraging: four out of five test subjects showed significant reductions in their symptoms and an overall improvement in their mental state.

## CLEARER, FASTER HAILING FREQUENCIES

Have you ever noticed that, apart from the occasional bit of interference, everyone in the Star Trek universe gets really good communicator reception and crystal clear sound? Even intergalactic video conversations aren't hampered by irritating transmission delays, while back on Earth we can't chat to someone in the same town without odd echoes, mugs and sound break-up or hearing our own voices bounced back to us. A new development from the inventors of the MP3 audio code, at Germany's Fraunhofer Institute for Integrated Circuits in Erlangen, promises to reduce delay times and increase sound quality thanks to a new technology called Enhanced Low Delay Advanced Audio Coding, or AAC-ELD for short. They have tackled the problem in much the same way they did with MP3s, developing an algorithm that dramatically compresses the size of sound files without impacting quality. The biggest problem is one of time – as voice communication is continuously changing, it differs from a



recording that can be condensed and then expanded as a fixed file size, but with delays now reduced to 15 milliseconds, the system has

proved to be highly effective, and is being trialled on live radio broadcasts as well as telephone systems.

## SEEING THINGS THE KHAN WAY



Why do people with power act differently? According to researchers at the Netherlands' University of Amsterdam, it's all down to ignoring and breaking rules. They found that rule breakers, such as talking loudly and interrupting, along with

a general disregard for regulations, not only makes individuals in positions of superiority feel more powerful, but makes others think they are more powerful too. A series of experiments featuring test subjects interacting with rule followers and rule

breakers concluded that those who did what they wanted were perceived as being more likely to get others to do what they commanded – although it didn't stretch to the hijacking of two starships and the murder of a scientific research team.

# STAR TREK

## THE NEXT GENERATION



How do you resolve one of the greatest ever TV cliffhangers? That was the question executive producer Michael Piller found himself wrestling with in the summer of 1988, as he attempted to write the series' hiatus out of the crisis he'd created for them in "The Best of Both Worlds."

Although the showdown between the Enterprise and the Borg came offscreen, rather than exploded, the season quickly got up to speed as Piller injected a flurry of ideas into its opening episode. The result was an installment nominated for four Emmy Awards, and a show back on the air and in its prime, sleek, conflict-free, and emergent. This was demonstrated in the bold decision to follow the journey with a new, subtle, and largely Earth-bound to follow-up episode which would establish the overriding theme for much of the season — "family."

Executive producer Rick Berman was wary of Piller's proposal, initially demanding the inclusion of a solid sci-fi B story. Although it would prove the season's lowest-rated episode, he relented, and the first ever Star Trek episode not to feature an Enterprise bridge scene followed a damaged Captain Picard on a cathartic visit to his home village of La Brea, France.

Combining the familiar first, "Brothers" saw Data reunited with his "father," Dr. Noonan Soong, and "sibling" loss. It provided Brent Spiner with a memorable three-fold role and set the stage for a worthy final bow for Rob Bowman, who had served as the series' lead director in its first two seasons.

However, the Next Generation's own behind-the-scenes family was welcoming new blood. Jen Taylor made her debut with "Suddenly Human," which saw Picard serve as father figure to amiable alien, while Joe Menikoff arrived with "Legacy," which introduced Tessa Fer's sister, Isara. And having joined the show through an eight-week internship, Benjamin Bragg helped rewrite the script for the Klingon-themed episode "Baym," which lifted off Worf's mate, Khitay,

introduced their son Alexander, as well as Robert O'Hanley's Gowron, and helped set up the season four finale. Later gained a son in the future reality of "Future Imperfect" and Captain Picard lost an adopted son in "Final Mission" with Wesley Crusher's departure for Starfleet Academy. The episode marked Wil Wheaton's final appearance as a regular contributor, as he left to explore his career options, with the explanation for Wesley's exit proposed by his namesake and creator, Eugene Wesley Roddenberry.

Midseries alters the Castaways were introduced in "The Weirdest," which featured roles for an increasingly prominent Colin Hanks as Chief Miles O'Brien, one-time Taska Yon candidate Rosalind Wiseman as his new bride, Kira, and Marc Alaimo in his third TNG appearance. Alaimo would later appear alongside Menikoff and Hanks as the Cardassian Gul Bokan in Star Trek spin-off series Deep Space Nine.

Susan Schemm returned as the real Dr. Leah Brahner in "Salvage the Child," before the Roddenberry-dominated "Qpid" brought back Jennifer Lien's newswoman Isara and John de Lancie as omnipotent meddling Q. Writer Ira Steven Berk was lured back to pen "Qpid," with the original plan that Q would transport the crew to Kling Arthur's Court. It was Roddenberry who suggested a

switch to Shivan's Court, trading on the popularity of his film *Baran* (Prince of the Voo).

Ben Jones was fired as a composer by Rick Berman over "The Broken" (critic of his tendency toward overly "thanatological" scores, while doomed relationships also appeared to be a low-screen time toward the end of the season).

Season Four fell for David Ogden Stiers' featured scientist T'Pol in "Half a Life," while Dr. Crusher faced heartache in "The Host" — which introduced alien species the fall and prompted debate about the series' handling of homosexuality — while "In Theory" saw an officer develop an ill-fated romance with Data.

The first season reached its landmark 100th episode with the season four finale "Redemption." Originally planned as the season three conclusion, it remounted Data's sister Lisa and Brent and his illegitimate son, Tessa, challenging Gowron for control of the Klingon empire, and saw Brent's costly return, this time as a mysterious blonde Romulan. Former President Ronald Reagan visited the set during production, picking up a case shipped by Gene Roddenberry he what can now be seen as a poignant portrait of the Star Trek creator's failing health.

**Red Edgar**





## 1990-91

## Legacy AA

Writer: Joe Menosky  
Director: Robert Schweser

October 29, 1990

The Enterprise comes to the aid of Beia's sister in the search for survivors of the conflict of two warring factions.



## Reunion AAA

Teleplay: Thomas Ferry & Jo Perry and Brannon Braga & Ronald D. Moore

Story: Drew Delbanco and Thomas Ferry & Jo Perry

Director: Jonathan Frakes

November 5, 1990

Worf's son comes to the Enterprise, causing problems for the star Klingon.



## Future Imperfect AAA

Writers: J. Larry Cordell & David Tennant Cross

Director: Les Landau

November 12, 1990

Worf contracts a virus on an Away Team mission and somehow in Sickbay he discovers 10 years have gone by.



## Final Mission: AAA

Teleplay: Kacey Arnold-Ince and Jock Taylor

Story: Kacey Arnold-Ince

Director: Corey Allen

November 18, 1990

Picard is injured and marooned on a hostile moon with only Wesley Crusher for company.



## The Best of Both Worlds, Part II

AAAA

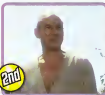
Writer: Michael Piller

Director: Cliff Bale

September 24, 1990

With Picard/Lucres leading the Borg attack on Starfleet, Riker must make some difficult choices to save his captain and the Earth.

Any resolution to season three's breathtaking finale was likely to prove a disappointment. But while Michael Piller was unable to deliver a great pay-off to the terrific cliffhanger, he compensated by stuffing an array of twists and turns into a frenetic and entertaining episode — from the epic and ingenious plan to rescue Picard through to the clever means by which the Borg threat is literally put to bed.



## Family AAAAA

Writer: Ronald D. Moore

Director: Sam Landau

October 1, 1990

Recovering from his orbital water-bag ordeal, Picard returns to his family home.

He's been described as the Indian-canted captain, but Jean-Luc Picard's human vulnerability is fully exposed for the first time in a slow, sensitive character-driven episode set in the aftermath of the Borg conflict at Wolf 359. There are no space battles or alien threats as Picard's guarded exterior is gradually worn down during a quiet visit with his brother's family on Earth; his crippling emotional wounds revealed in a riveting climax.



## Brothers AAA

Writer: Rick Berman

Director: Rob Bowman

October 8, 1990

Data discovers his creator and re-encounters his "brother" Lary, who offers him an emotion chip.



## Suddenly Human AAA

Teleplay: John Whicuping & Jeri Taylor

Story: Ralph Phillips

Director: Gabrielle Beaumont

October 15, 1990

A young human boy raised by aliens is helped by Picard to discover his true heritage.



## Remember Me AAAAA

Writer: Lee Skolden

Director: Cliff Bale

October 22, 1990

Beverly Crusher discovers that Enterprise crewmembers have begun to disappear from the ship one-by-one.

A simple yet impressive premise ungrudgingly conceived as a B-story for "Family" results in a quirky and dramatically satisfying episode. And as the only person to remember they ever existed, the good doctor remembers with her own sanity as she searches for a rational explanation to an increasingly unsettling mystery.

1990  
1991



### The Loss AA

**Trilogy:** Willy J. Roper and Mari Adler & Vanessa Greene  
**Story:** Willy J. Roper  
**Director:** Chip Chalmers  
**February 10, 1980**  
 Trol's telepathic powers vanish when the Enterprise is dragged off course.



### Data's Day AAA

**Writer:** Ronald D. Moore  
**Director:** Robert Whaley  
**January 7, 1991**  
 A marriage and a death mark a day in the life of android Data.



### The Wounded AAAA

**Trilogy:** Jeri Taylor  
**Story:** Stuart Chivers & Sara Chivers and Gp Chivers  
**Director:** Chip Chalmers  
**January 26, 1990**  
 Peace negotiations between the Federation and the Klingons are derailed by a rogue Starfleet captain.



### Devil's Due AAAA

**Trilogy:** Phillip Leacock  
**Story:** Phillip Leacock and William Douglas Leacock  
**Director:** Tom Reiko  
**February 4, 1992**  
 An alien 'devil' drags the Enterprise crew into her dispute with a planet's inhabitants, with Geordi appointed as judge.

Comedy, suspense, sexual intrigue, and an appearance by the Klingon equivalent of Satan... what more could you ask for, as the Enterprise crew come to the aid of a planet in danger of losing everything thanks to a thousand-year-old deal with the devil? And what a devil she proves to be, as the alluring woman claiming to be the ancient deity sets her sights on an originally flustered Captain Picard.



**Rites of the Gold Monkey** actress Marta Dubois edges out Jean Simmons from "The Dreamhead" to claim this title with a delightfully campy turn as the salty and snarky Andra on "Devil's Due." Dubois revels in the role of the crafty con artist who could give Billy Budd a run for his money — effectively moving from interesting, to alluring and rich, and generating great on-screen chemistry with Patrick Stewart.

### Cries AAAA

**Trilogy:** Bruce D. Arthur and Joe Menovick  
**Story:** Bruce D. Arthur  
**Director:** Les Landau  
**February 18, 1991**  
 The Enterprise crew seems to have lost 24 hours, but why is Data lying?



### First Contact AAA

**Trilogy:** Dennis Russell Sealing & David Buschoff and Joe Menovick & Ronald D. Moore and Michael Miller  
**Story:** Marc Dove  
**Director:** Cliff Bole  
**February 18, 1991**  
 On a first contact mission, Riker is injured and revealed to be an alien.

### Galaxy's Child AAA

**Trilogy:** Maurice Herlihy  
**Story:** Thomas Karstensen  
**Director:** Winick Kalbe  
**March 11, 1993**  
 Geordi meets the real Dr. Bashua, who is not at all like his teledeck appearance.



### Night Terrors AA

**Trilogy:** Pamela Douglas and Jen Taylor  
**Story:** Shari Goodhart  
**Director:** Les Landau  
**March 18, 1993**  
 After discovering a derelict ship where the crew appear to have killed each other, T'Pol becomes convinced the Enterprise crew have been infected.

### Identity Crisis AAA

**Trilogy:** Brennan Knapp  
 Based on a story by Timothy B. Hess  
**Director:** Winick Kalbe  
**March 25, 1993**  
 Investigating the disappearance of his old crew, Geordi is transformed into an alien creature.



### The Ninth Degree AAA

**Writer:** Joe Menovick  
**Director:** Rob Legato  
**April 1, 1993**  
 Reluctant Enterprise crewmember Reg Barclay becomes a super genius thanks to the intervention of an alien race.



**BEST  
MOMENT**

### Qid AAA

Teleplay: Ira Steven Berk

Story: Kamden Russell and Ira Steven Berk

Director: Cliff Bole

April 22, 1991

Q, fascinated by Picard's romantic feelings for Troi, creates a Robin Hood fantasy for the Enterprise crew.

It may not be a classic episode, or even a particularly important scene, but a moment of offbeat perfection is captured in the Robin Hood-themed "Qid." Listening to Picard and his colleagues calmly analyzing their roles in Q's game, an infuriated Worf, dressed as Will Scarlet, exclaims, "Sir, I protest—I am not a merry man!" Never has a truer word been spoken than in this scene, now firmly embedded in the collective Star Trek psyche.



**5th**

### The Drumhead AAAA

Writer: Jeri Taylor

Director: Jonathan Finkles

April 28, 1991

The loyalty of the crew comes under question when a retired rethink investigates an accident and a case of espionage, forcing her suspicions on Picard.

Star Trek doing what it does best—taking contemporary socio-political issues, placing them in a literally alien environment, then scrutinizing them via intelligent, powerful and beautifully-scripted drama. An investigation into a possible conspiracy on board the Enterprise gradually unravels into a witch-hunt driven by fear and suspicion, echoing McCarthyism and foreshadowing the political fall-out from 9/11. Picard has rarely been more nobly informed than in this quiet court-room conversation.



### Half a Life AA

Teleplay: Peter Allan Fields

Story: Ted Roberts and Peter Allan Fields

Director: Les Landow

May 6, 1991

Troi's mother falls in love with a scientist, only to discover he has just a few days left to live...

### The Host AAA

Writer: Nichol Barnet

Director: Marvin Rush

May 13, 1991

Dr. Crusher starts a relationship with a man inhabited by a symbiotic life form called a Trill, but can't adjust when the Trill moves to inhabit a female body.

### The Mind's Eye AAA

Teleplay: Rene Echeverria

Story: Kim Schaffer and Rene Echeverria

Director: David Livingston

May 27, 1991

A brainwashed Geordi is used by the Romulans to sabotage a Federation alliance with the Klingons.



**Worst  
Episode**

### In Theory AA

Writer: Joe Menosky & Ronald D. Moore

Director: Patrick Stewart

June 3, 1991

An embarrassingly damaged crewmember forms a romantic bond with the android Data.

An appropriate title for an episode which, on paper, reads like a solid pitch. But as Patrick Stewart's directorial debut, scenes intended as being cute instead came across as either clumsily mawkish or stringently sinister, and given the subject matter, it is perhaps no surprise that the resulting episode feels cold, sterile and void of emotion.

### Redemption AAAA

Writer: Ronald D. Moore

Director: Cliff Bole

June 17, 1991

Worf leaves Starfleet in order to return home and clear his family's name as Gowron becomes leader of the High Council.



## MOST VALUABLE PLAYER

He may only have two writing credits in season four, but it was **Michael Piller** who proposed following up his strong season opener "The Best of Both Worlds Part II" with a slow, subdued tale exploring Picard's fragile emotions, resulting in the classic episode "Family." Piller who suggested adding Lore to Rik Bernstein's script for "Brothers"; and Piller who advised killing off K'Ehleyr in "Reunion." Without him, *The Next Generation's* fourth season would be missing many of its most memorable and important moments.

# SEASON 5

September 1991-June 1992

Going into its fifth season, *Star Trek: The Next Generation* was an established success, and was also the torch-bearer for a franchise celebrating its quarter-century.

The big anniversary element, of course, was the return of Spock in the "Unification" duology. Since Leonard Nimoy was only available for one episode, "Unification I" was written first, with Jeri Taylor then being left the task of writing an episode just to put the TNG characters where they needed to be. Nimoy wasn't the only returning guest from the beginning of *Trek*, as Melicki Thorne, who played Convictive Warden in "The Menagerie," joined him in "Unification." This was the first of the regular mid-season two-parters, but certainly not the last.

Along with the usual aloof, Wesley Crusher also returned, in the latter case as a more flawed — and then funnier-sounding — character. In "The Game" there's actually good reason for him being the one person capable of saving the ship and crew. There is a glaring absence, though, in a season that celebrates both a quarter century of *Trek* as a whole, and a half decade of TNG itself: the show's most regular antagonist, Q, is nowhere. At least two Q-encounters in development for the season, but neither made the cut.

*Star Trek's* creative, Gene Roddenberry, died during filming of the episode "New Wonders." There's

a certain irony in this being an episode about an orphaned boy, now the series, the franchise, was orphaned. Although "The Game" was actually the first episode to air after Roddenberry's death, it was at too short notice to add a tribute, and since "Unification" was the anniversary show, it was a more appropriate choice in carrying the tribute caption, which was cut up in front of both episodes.

The show also continued to move forward, with new developments and faces. An extra blue-tinted flourish was added to the series' title in the opening credits. Picard got a new uniform design including a saute jacket, and, most importantly, there came the arrival of what was intended to be a new recurring ally, Geordi La Forge, played by the always-undiscoverable Mitchell Forbes, who would later go on to greater fame in *Remade: Life On the Street* and *Antichrist*. Indeed Forbes makes an immediate impression, though he is written somewhat inconsistently. Other future faces to watch included Ashley Judd, Anne Boud and X-Men star Famke Janssen, and Robert Duncan McNeill, who would go on to star as Tom Paris in *Nagayer*.

Carmen's addition to the show was an important step for two reasons: the character he brought set up the *Supernatural* situation that would provide the basis for *Deep Space Nine*, and the other one being that it showed that the TNG wrap and crew had reached a

point of being stable enough to accept such changes and additions. In essence, the series had reached the age of maturity.

The series by this point was truly stretching its wings in the type of stories it told. Although ongoing story arcs weren't at the level later seen in DS9, there were threads that linked the gear into a sort of cohesion, most notably the Romulan threat, running from "Redemption Part II" through "Unification" and into "The Next Phase" before continuing in season six. Even the Borg episode took a new direction, swapping the first-of-its-kind concept for the study of a single individual's mind.

Overall, season five produced no sea-changes in the series, but it gave a broad range of episodes, from action thriller to comedy to domestic drama, and by now all centered around a cast the audience had become more than comfortable enough with. As always there were hiccups on this farm, but the chiding four episodes in particular provide a consistent run of quality that only the best minds at DS9 could match.

Whether the viewer was a longtime fan going back that quarter century and wanting to feel like the show they grew up with was still going, or a new viewer setting out the best in TV SF, this was a season to deliver the goods.

**David A. McIntee**



# 1991-92

## Unification I AAA

**Teleplay:** Jen Taylor

**Story:** Rick Berman & Michael Piller

**Director:** Les Landau

November 4, 1991

Picard is ordered to find Ambassador Spock, who seems to have defected to the Romulans.



5th

## Unification II AAAAA

**Teleplay:** Michael Piller

**Story:** Rick Berman & Michael Piller

**Director:** Cliff Bole

November 11, 1991

Picard becomes embroiled in Spock's efforts to reunite the Romulans and the Vulcans.

This bridges both the original *Star Trek* with TNG, and the movies, being directly linked to *The Undiscovered Country*. It has a somewhat abrupt ending, but the story is intriguing, and there's no denying the power of Leonard Nimoy's guest appearance as Spock.

## A Matter of Time AAA

**Writers:** Alex Benveniste

**Director:** Paul Lynch

November 18, 1991

A time traveler arrives to study the *Enterprise* and her crew.



## New Ground AA

**Teleplay:** Grant Rosenberg

**Story:** Sara Chamra & Stuart Charno

**Director:** Robert Scheerer

January 8, 1992

A new propulsion system causes problems for the *Enterprise*, as Neelix struggles with his son.



## Redemption, Part III AAA

**Writer:** Ronald D. Moore

**Director:** David Carson

September 23, 1991

The Klingon civil war threatens to draw in the Romulans, unless Picard can intervene.



3rd

## Darmok AAAAA

**Teleplay:** Joe Menosky

**Story:** Philip LaBonte and Joe Menosky

**Director:** Winchell Kolbe

September 30, 1991

Picard is trapped with an alien with whom he struggles to communicate.

One of the better "message episodes" of the franchise. At first glance it's a bit of a knock-off of the 1955 movie *Dying Moe* (sympathetic alien, human who can't understand him) but a sympathetic performance from Paul Winfield and the clever extra elements of the nature of communication between cultures raise this on multiple levels.



Best Guest Star

Paul Winfield as Darmok has no contest not only with extensive makeup, but also dialog written in a highly unusual style and content. Despite having such apparent gibberish to say, he pulls it off magnificently, and makes the dialogue both comprehensible (at least on repeated viewings!) and gives us a memorable character.



## Ensign Ro AAA

**Teleplay:** Michael Piller

**Story:** Rick Berman & Michael Piller

**Director:** Les Landau

October 7, 1991

A crisis on a Federation colony sets an undisciplined Najerus ensign to lead the *Enterprise*.



## Silicon Avatar A

**Teleplay:** Jen Taylor

**Story:** Lawrence R. Carling

**Director:** Cliff Bole

October 14, 1991

The alien force that wiped out Data's home returns and threatens a new colony.

## Disaster AAA

**Teleplay:** Ronald D. Moore

**Story:** Ron Jervis & Philip A. Scors

**Director:** Gabrielle Beaumont

October 21, 1991

A strange phenomenon disables the *Enterprise*, trapping the crew away from the bridge, leaving her as captain.



## The Game AAA

**Teleplay:** Brannon Braga

**Story:** Susan Scalet & Fred Branson and Brannon Braga

**Director:** Caray Allen

October 20, 1991

Returning to the *Enterprise*, Wesley Crusher finds the crew have fallen under the sway of an addictive computer game.

1991  
1992



### Hero Worship **A+**

**Teleplay:** Joe Menikoff  
**Story:** Mikal Gilmore  
**Director:** Patrick Stewart  
 January 27, 1992  
 An orphaned young boy bonds with Deke



### Violations **A++**

**Teleplay:** Pamela Gray & Jeff Fiegel  
**Story:** Stuart Goodhardt & T. Michael and Pamela Gray  
**Director:** Robert Newman  
 February 3, 1992  
 The *Enterprise* crew is subjected to nightmare experiences by a telepathic alien

### The Masterpiece Society **A+**

**Teleplay:** Adam Belenoff and Michael Piller  
**Story:** James Kahn and Adam Belenoff  
**Director:** Winich Kolbe  
 February 10, 1992  
 Rebels from a planet of perfect people re-up the *Enterprise* for help



### Conundrum **A++**

**Teleplay:** Barry Scherlock  
**Story:** Paul Schiller  
**Director:** Les Landau  
 February 17, 1992  
 Raising past their memories, the *Enterprise* crew attempts to carry out a military mission...



### Power Play **AAAA**

**Teleplay:** Kent Baker and Herbert J. Wright & Brannon Braga  
**Story:** Paul Ruben and Maurice Hurley  
**Director:** David Livingston  
 February 24, 1992  
 Responding to a distress call, an *Enterprise* shuttle crew is jeopardized and attempts to hijack the ship.



### Ethics **A**

**Teleplay:** Ronald D. Moore  
**Story:** Sara Chernow & Stuart Chernow  
**Director:** Chip Chalmers  
 March 2, 1992  
 Having lost the use of his legs following an accident, Worf decides he wants to die...



### The Outcast **A**

**Writer:** Joel Taylor  
**Director:** Robert Scheerer  
 March 16, 1992  
 Piller falls in love with a scientist from a planet where male and female genders don't exist

This sets out to be a lecturing episode with a labeled moral — always a bad idea — and then gets it all horribly wrong. What can one say about an episode whose point is "let's do a story about tolerance of homosexuality by... having Piller fall for a girl"? If it had a decent B-story, or some good lines, or even chemistry between Jonathan Frakes and his love interest, perhaps something could have been salvaged from this. But it doesn't, and so nothing is.



### Cause and Effect **AAAAA**

**Writer:** Brannon Braga  
**Director:** Jonathan Frakes  
 March 23, 1992  
 ...prime explodes. The *Enterprise* explodes. The *Enterprise* explodes. The *Enterprise* explodes.

Braga gives us an early and well-done example of one of his favorite types of story, the time travel episode. A bold move and clever misdirection booked one of the best time-paradox episodes in all of the franchise.

### The First Duty **AAA**

**Writer:** Ronald D. Moore & Naren Shankar  
**Director:** Paul Lynch  
 March 30, 1992  
 An accident at Starfleet Academy is covered up — by Wesley Crusher?

### Cost of Living **A**

**Writer:** Peter Allan Fields  
**Director:** Winich Kolbe  
 April 26, 1992  
 The *Enterprise* is invaded by alien parasites, and Lemaxia Triel

### The Perfect Mate **AA**

**Teleplay:** Gary Persante and Michael Piller  
**Story:** Roni Bohannon and Gary Persante  
**Director:** Cliff Bole  
 April 27, 1992  
 Piller is seduced by a metamorph, an alien creature who can be anything the captain desires...



**Imaginary Friend** **A**

Teleplay: Edith Sommer and Bonnie Bropo

Story: Jean Louis Mathieu & Ronald Wilkerson and Richard Riegel

Director: Gabrielle Beaumont

May 4, 1992

The imaginary friend of a child aboard the Enterprise puts the ship in danger.

**I, Borg** **AAAA**

Writer: René Balcerman

Director: Robert Lederman

May 11, 1992

A single survivor is rescued from a crashed Borg ship and brought aboard the Enterprise.

This does something new with the Borg, and includes a winning guest appearance from the title character. It's the beginning of the awakening of the Borg, but it's done extremely well, and within the rules set out by previous episodes. Hugh isn't an assimilated person being rescued, but a native who doesn't know any other way. He's an intriguing character who tries to understand and adapt to new circumstances. This, more than the less-original questions about the morality of deconstructing one's enemies, is what makes the episode such a standout.

**The Next Phase** **AAAA**

Writer: Ronald D. Moore

Director: David Carson

May 18, 1992

Attempting to hijack a Romulan ship, Geordi and La Forge suffer a transporter accident that renders them comatose.

**The Inner Light** **AAAAA**

Teleplay: Morgan Gendel and Peter Allan Fields

Story: Morgan Gendel

Director: Peter Lauritsen

June 1, 1992

Knocked out by an alien probe, Captain Picard experiences a long lifetime among the Bussanese people.

Not an original choice, but it's so highly regarded because it really is that good. Essentially it's Picard does Quantum Leap, but the emotional core of the story, following the aging of a devoted family man, is very affecting, and Patrick Stewart gives a pitch-perfect performance.



Touched by an alien probe, Jean-Luc Picard spends a subjective lifetime experiencing the life of Keeso, one of the last generation of a long-lived civilization doomed by a natural disaster. As Picard gradually accepts his new identity, complete with a wife, friends, and, eventually, children and grandchildren, his appreciation of his adopted culture and his sadness over its fate become acute. In one of the most emotionally powerful of all Trek episodes.



For emotional power, nothing beats the moment when the dying Keeso/Picard is reunited with his dead wife in "The Inner Light." Patrick Stewart's emotions, the music, and the nature of the moment all combine to perfection. If that doesn't move you, then nothing will.

**MOST VALUABLE PERFORMANCE**

It's time to big up **Marina Sirtis**. She has evolved from the "I sense pain... pain..." performance of the early seasons, but hasn't dropped the accent. Better still, Tril is used well, except in "The Masterpiece Society," and she comes across as a professional counselor with a good "bedside manner" even in those episodes where she just has a brief cameo. That's valuable because, while Tril doesn't have any real tour-de-force moments, she is believable. This season, Tril seems to be the most real of the characters, doing a real job, and that's down to Sirtis. In fact, the actress even went so far as to do her own stunts when her face wouldn't be visible to confirm that it was her — though they didn't tell her that at the time! She also doesn't fall victim to the temptation to overact when possessed in "Power Play" and that's rare enough among actors to get her the nod.

**Time's Arrow, Part I** **AAAA**

Teleplay: Joe Menendez and Michael Piller

Story: Joe Menendez

Director: Les Landau

June 15, 1992

Birt's detached head is discovered buried on Earth, resulting in a journey back to the future for the Enterprise.

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**F**or a continuing serialized television program, season six remains vibrant and exciting.

We see some of the best acting of the series. Stewart Laine's body and soul in "Chain of Command, Part I" as he undergoes physical and psychological torture. Nividy Hughes stands out as a believable love interest for Picard, stellar cartographer Nella Garner, in "Lessons." But the season's heavy lifting belongs to Jonathan Frakes. He has to juggle heads with Riker's Captain Archer in "Chain of Command, Parts I and II," nearly go insane from hallucinations and paranoia in "Frame of Mind," and play two versions of himself—often in dialogue—in "Second Chances."

Guest stars abound, some of whose names would soon be familiar. James Coswell ("Birds of a Feather, Part I and II"), who plays a Yiddish information broker, would later portray Jeffrey Cochran in *Star Trek: First Contact*. Tim Kane, soon to be Voyager's lieutenant Tuvok, appears without Vulcan makeup in "Staring Blind" as a moonstruck T'rek's twin a brief encounter with Deep Space Nine, where Debra D. Hall as Dr. Julian Bashir visits the Galapagos in "Birds of a Feather, Part II." Real-life astronaut Dr. Mae Jensen has a couple of lines as Lieutenant Palmer in "Second Chances," and Professor Stephen Hawking plays a holographic version of himself in "Demons."

Brent Spiner continues to flex his comic muscles

as Data. He appears as multiple Wild West characters—costarring in saloon-keeper Mr. Armo—in "A Portal of Datas" in "Schemes." Spiner excites Data's charmingly scientific jaw, "Bite to Spite," though he accidentally delivers the first two lines of undercaptain (Yeha cuts in your taxonomic nomenclature / An endothermic quadruped communicates by nature...") as a question.

Two cast changes occur this season: Miles O'Brien (Colm Meaney) and his family leave for Deep Space 9 and Spock goes from Sarath to taking us of "Birds of a Feather, Part I." This is the only season in which neither Will Wheaton as Wesley Crusher, nor Majel Barrett as Leanna T'Pol appear, though Wheaton is mentioned in "True 6" and "Lessons," and Barrett continues to be heard throughout the year as the voice of the ship's computer.

Twentieth-century technology is well-represented in season six: "Roxin of Iron" finally shows us what it's like to be within a transporter beam, and "Helix" delivers a Bogen Sphere, probably the largest artificial object in the galaxy. "Face of the Enemy" takes viewers inside a Romulan warbird. The escapees from "The Quality of Life" and the beleaguered Professor Moriarty in "Ship in a Bottle" continue to raise the question of the nature of artificial life forms in the *Star Trek* universe.

Careful viewers have their attention rewarded as



certain story elements reverberate throughout the season. Wolf experiences a crisis of faith brought about by experiences in "Birthright, Part I and II" but regains it in "Nightful Heart" as Crusher spends a lot of time writing and directing plays, and Riker acting in them. In "A Festival of Datas" they are releasing *Something for Breakfast* when "Ode to Spock" replaces some scripted lines due to a computer error. Crusher's second play, *Frame of Mind*, mirrors what's happening to Riker as that mysterious episode.

Scott grows a beard during early episodes, but then shaves it off (actor LeVar Burton grew it for his wedding, but the producers didn't like it). At last, Tre gets a blue officer's uniform in "Omen of Command, Part I," and Wolf switches to a ponytail for the first time in "Face of the Enemy."

Despite its many high points, season six features two notable blunders. In "Reluctant" the *Enterprise* beams Spock and La Forge off the *Javelin* while its shields are up, and, as "Reluctant, Part II," a production crew member can be seen as a supposedly off-camera corridor during Data's flying dream.

Finally, season six features the shortest teaser in all of TNG's opening to "Omen of Command, Part I" is just 43 seconds.

**Kevin Kucukderide**

## Time's Arrow, Part II AAAAA

Teleplay: Joss Whedon

Story: Joss Whedon

Director: Ben Lindau

September 21, 1992

The *Enterprise* crew arrive in 20th Century San Francisco, only to find a familiar face...

## Realm of Fear AAA

Writer: Norman Krasna

Director: Cliff Bole

September 28, 1992

Reg Barclay must overcome his fear of transporters to prove the system is infected by an alien being.

## Man of the People AA

Writer: Ronald Abelson

Director: Warwick Kiefer

October 5, 1992

An alien diplomat takes his dark side within Tre's mind.



## ReTics AAAAA

Writer: Ronald G. Moore

Director: Alexander Singer

October 12, 1992

M Montgomery Scott, rescued from transporter limbo after 75 years, finds himself a man out of time...

Along with the fan thrill of seeing Scott interacting with the *Enterprise*-05 crew, the story tackles the serious issue of the place of this one-time "murder weapon" in a changed galaxy.



James Doohan returns, bringing his signature mix of humor and warmth to the role of the sternwise technology-obsessed engineer. Scott's moments with Picard on a holodeck re-creation of the original *Enterprise*'s bridge (thanks to a combination of set replicas and the digital manipulation of footage from the 1960s) is filled with pathos.

# 1992-93



## Schisms AAA

Teleplay: Joss Whedon

Story: Jean Louis Matthews & Ron Williamson

Director: Robert Wimmer

October 19, 1992

The *Enterprise* crew are badly affected when subpace aliens abduct crewmembers in their sleep for experiments.

## True Q AAAAA

Writer: René Echevarría

Director: Robert Scheerer

October 26, 1992

A young student on the *Enterprise* reveals she has powers that attract the attention of super-being Q.



## Rascals AAAAA

Teleplay: Allison Mack

Story: Ward Rastford & Diana Lee Rastford and Michael Miller

Director: Adam Nimoy

November 2, 1992

It's Star Trek babies, as a transporter accident turns Picard, Geilman, Ro and Kevins into children...



## A Fistful of Datas AAAAA

Teleplay: Robert Hewitt Wolfe and Suzanne Rogers

Story: Robert Hewitt Wolfe

Director: Patrick Stewart

November 9, 1992

Trapped in a holodeck Western simulation, Trei, Wolf and his son Alexander face a gang of bandits modeled after Data.

1992  
1993

### The Quality of Life AA

Writer: Warren Shunkar  
Director: Jonathan Frakes  
November 16, 1992

Robotic exoarms are declared to be sentient by Data, only to meet resistance from their creator.

### Chain of Command, Part I AAAAA

Teleplay: Ronald D. Moore  
Story: Frank Katzenberg  
Director: Robert Schwarm  
December 14, 1992

With Picard, Wolf and Crusher on a mission against the Cardassians, the Enterprise gets a new, abrasive captain.



3rd

### Chain of Command, Part II AAAAA

Writer: Frank Abikowicz  
Director: Les Landau  
December 21, 1992

Captured by Cardassian Gul Madred, Picard is tortured to reveal the secrets of Federation defenses.

Gul Madred, the at once subtle-and-savage Cardassian torturer, comes very close to breaking Picard. Great performances by David Warner and Patrick Stewart make this a harrowing episode.



BEST MOMENT

Picard, after surviving an inexcusable psychological ordeal in which his torturer insists that there are five lights instead of the actual four, defiantly cries, "There! Are! Four! Lights!"

### Ship in a Bottle A++

Writer: René Echeverría  
Director: Alexander Singer  
January 25, 1993

The simulation of Professor Moriarty escapes the confines of the holodeck and demands his freedom.



Worst Episode

### Aquiel AA

Teleplay: Brennan Briggs & Ronald D. Moore  
Story: Jeff Daglar  
Director: Cliff Bole  
February 1, 1993

Search is no love again, this time with an accused murderer.

A clunky whodunit with a twist: In whom it's hard to have any interest, a convoluted twist ending (Spoiler: the dog did it), and when it's all over, La Forge doesn't even get the girl. Again.



4th

### Face of the Enemy AAAAA

Teleplay: Warren Shunkar  
Story: René Echeverría  
Director: Gabrielle Beaumont  
February 8, 1993

This is tangentially related to Jack Bauer's for an undercover mission.

Even though Tril is unprepared and nothing goes according to plan, she succeeds through intelligence and guts. A rare Tril-centric story where she's not a victim.



2nd

### Tapestry AAAAA

Writer: Ronald D. Moore  
Director: Les Landau  
February 15, 1993

Q shows Picard what his life would have been like had he taken a more cautious route.

This episode features some of the season's best dialogue as Q tries to convince Picard that he's God, and Picard refuses to believe that it's Q who runs the afterlife, saying, "The universe is not so badly designed."



### Birthright, Part I AA

Writer: Brennan Briggs  
Director: Winifred Kalke  
February 22, 1993

Could Wolf's father have escaped the battle at B'Elorian?



### Birthright, Part II AAA

Writer: René Echeverría  
Director: Dan Curry  
March 1, 1993

Wolf discovers a refuge where Klingons and Romulans live together in peace.

5th

**Stargazer AAAAA**

Writer: Morgan Gendel  
Director: Cliff Bole

March 25, 1993

While undergoing maintenance, the *Enterprise* is boarded by alien pirates.

Jim Ward on the *Enterprise* gives Picard a chance to show that he's also a man of action. Though the episode relies on the technobabble of a bargee sweep for its premise, viewers are treated to the old-fashioned fun of outwitting enemies and throwing punches.

**Lessons AAAAA**

Writers: Ronald Wilkerson & Jean Louisa Matthis  
Director: Robert Winer

April 5, 1993

Picard has to deal with the ethics of starting a relationship with a new member of the *Enterprise* crew.

**The Chase AAA**

Teleplay: Joe Menosky

Story: Joe Menosky & Ronald D. Moore  
Director: Jonathan Hales

April 26, 1993

Attempting to solve an ancient DNA mystery, Picard finds himself in a race against a host of aliens to find the secrets of a lost civilization.

**Frame of Mind AAAAA**

Writer: Brennan Borge

Director: James E. Conway

May 3, 1993

Riker awakes to find himself a patient in an asylum and is told his life aboard the *Enterprise* has been an illusion.

**Suspensions AAA**

Writers: Joe Menosky and Karen Skarner

Director: Cliff Bole

May 10, 1993

Cruiser is released of duty when she investigates deaths resulting from a scientific experiment.

**Rightful Heir AAAAA**

Teleplay: Ronald D. Moore

Story: James E. Arnolds

Director: Winchell Kolbe

May 17, 1993

Worf takes part in a ceremony to summon Wingen to grand Kabbah, but is the being who appears the real thing?

**Second Chances AAAAA**

Teleplay: Benji Eisenstadt

Story: Michael A. Windlock

Director: Arlan Berkun

May 24, 1993

First Officer Riker finds he has a double-circled right gear before as part of a transporter accident.

**Timescape AAAAA**

Writer: Brennan Borge

Director: Adam Nimoy

June 14, 1993

The *Enterprise* seems frozen in time...

**Descent AAA**

Teleplay: Ronald D. Moore

Story: Jeff Rypar

Director: Alexander Singer

June 21, 1993

A new strain of ruthless Borg offer Data a chance to experience human emotions.

**STAR TREK**  
THE NEXT GENERATION

concludes next issue

**MOST VALUABLE PLAYER**

**Ronald D. Moore:** As the writer of two of this season's best episodes, "Relics" and "Tapestry," Moore ensures that the human condition isn't overshadowed by concerns about warp core explosions and holodeck malfunctions. Scotty's appearance, which might have been a mere stunt, becomes a completely satisfying experience, and Picard's surprising and contradictory past reminds us that our lives are merely the sum of our past choices.



**D**eep Space Nine sets out its path from the start as a grittier, more character-driven *Star Trek* show than any had seen before.

If *The Original Series* (and by extension *The Next Generation*) was "Wagon Wagon to the Stars," then this is *The Rifleman in Space*—based, at the suggestion of Paramount executive Brandon Tartikoff, on another American TV Western about a father and son who move to a dilapidated frontier town. The town soon became a space station—partly to cut down an expensive location filming, but also to provide a stronger visual link with earlier *Star Trek* series.

Deep Space 9, nevertheless, is given a dark and sleek look, both inside and out, by production designer Herman Zimmerman (his six-foot-tall miniature of the station cost \$200,000 to build). In stark contrast to the Enterprise's gleaming symmetry, this reinforces the idea that DS9 is no technological safe haven. Here, on the edge of known civilization, conflict is as likely to arise from within as it is from without.

And indeed, internal conflict is rife in this debut season, for good reason. Writers on *TDS* had long felt restricted by Gene Roddenberry's vision of an enlightened human future—but here, for the first time, we have leading *Star Trek* characters who don't belong to Starfleet and aren't bound by its rules or its ethics.

Q (the local sheriff), Quark (the bartender) and Kira (the take-no-prisoners alien princess) each have their own world views, moral codes, and checked motives. These characters, between them, pose a constant challenge to the core assumptions of the United Federation of Planets—particularly through the friction that exists between Kira and the newly appointed "mayor," B'Pol.

That's not to say that Roddenberry's optimism has been dropped with a dagger. By the end of the year, we have seen that such differences of opinion can always be overcome by reasoned debate and compromise. So Kira and Kira become a good team, and friends, while even natural enemies Quark

and Odo appear to have reached a new understanding of each other.

Not the only way in which DS9 establishes its *Trek* credentials. Guest appearances by Picard, Lucas (the *Q* actors), and others are intended to help ease way fans into the new frontier—as does the regular presence of *Trek* stalwarts Miles O'Brien (although actress Michelle Forbes turned down the chance to bring her *Beavis* character *Beavis* as *Beavis* too).

The space station Deep Space 9 might "hold" go nowhere—as the cynics would have it—but the inspired storytelling strikes it as the most of a variable to unexplored space means that new life and new civilizations could come to it instead. Several of this year's episodes—"Captives Run," "Matter Along Home," "The Passenger"—would be right at home in any *Star Trek* series, while one—"The Strepcher"—was actually written for *Trek*.

There's a lot to like, however, when it plugs its strengths when it explores the consequences of past actions and the lingering fallout from the Cardassian occupation of Bajor, when it shows in the efforts of the Bajorans and the *Trek*ers to make a living life for themselves in this most uncomfortable of environments; simply put, when the story presents at the heart of the action. And what a cast of characters!

The DS9 regulars get perfectly from the start, with some amazing chemistry between the various actors and a tightly-constructed web of interpersonal relationships, such that the writers can throw any two of these people together and the results are sure to be electrifying. And looking forward to the plot, we have such fascinating guest stars as *Star Trek*'s Billingsley and Gorki, and the returning *Star Trek* stars, each of them ripe for further exploration in the years to come.

Because, of course, this is only the beginning. DS9 season one is a fine year's worth of *Star Trek*, enjoyable on its own right—but its greatest achievement is to lay the foundations for six more years to come.

Steve Lyons



#### Past Prologue: AAAAA

Writer: Garth Pender

Director: Winch Kille

January 18, 1993

Major Kira has trouble reconciling her role as the Bajoran resistance and her new function as a Federation starship.



Getting chemo from his very first line, the Cardassian spy still leaves us guessing about his true motivations. Originally planned to make a single appearance, it would have been a crime if they hadn't brought Andrew Robinson back for more.

#### Emissary: AAAAA

Teleplay: Michael Piller

Story: Rick Berman and Michael Piller

Director: David Carson

January 2, 1993

Nezama Saka takes command of the re-Cardassian space station Deep Space 9 and becomes connected to the warlike prophets.

Perhaps the strongest, most confident start to any *Star Trek* series, the DS9 pilot lays the groundwork for a seven-year arc while remaining tightly focused on a compelling cast of characters.

#### A Man Alone: AAA

Teleplay: Michael Piller

Story: Gerald Sanford and Michael Piller

Director: Paul Lynch

January 27, 1993

Security Officer Odo is under suspicion when a Bajoran man he wanted expelled is killed.

#### Babel: AAA

Teleplay: Michael McGovern and Warren Sklar

Story: Sally Green and Steven Bel

Director: Paul Lynch

January 24, 1993

An alien virus spreads among the station crew, causing serious command-union issues.



# 1993

## The Passenger AAA

**Teleplay:** Morgan Gendel, Robert Hewitt Wolfe and Michael Piller

**Story:** Morgan Gendel

**Director:** Paul Lynch

February 21, 1993

Bash is possessed by the consciousness of a killer seeking a life-prolonging elixir



5th

## Move Along Home AAAA

**Teleplay:** Frederick Koppert, Leo Rich and Carolee Carlson-Fraco

**Story:** Michael Piller

**Director:** David Carson

March 14, 1993

Spide and several crewmembers find themselves trapped within a game.

Yes, I know, I've happily got off with Star Trek fanbois on this one. But stories in which children's games have deadly consequences are always brilliant.



4th

## The Nagas AAAA

**Teleplay:** Ira Steven Behr

**Story:** David Livingston

**Director:** David Livingston

March 21, 1993

Quark becomes the head of a Nagas society, but finds himself in danger.

Who'd have thought, after those TNG appearances, that the Boreas could be interesting — let alone actually funny?

# STAR TREK DEEP SPACE NINE SEASON 1

January-June 1993



## Captive Pursuit AAA

**Teleplay:** Jill Sherman Donner and Michael Piller

**Story:** Jill Sherman Donner

**Director:** Conroy Allen

January 10, 1993

A reptilian alien, pursued by others of his kind, seeks sanctuary on the station

## Q-Less AA

**Teleplay:** Robert Hewitt Wolfe

**Story:** Hannah Louise Shearer

**Director:** Paul Lynch

February 7, 1993

The arrival of Q and arch-enemy Vash causes havoc on B5H

## Dax AAA

**Teleplay:** B. C. Fontana and Peter Allan Fields

**Story:** Peter Allan Fields

**Director:** David Carson

February 14, 1993

Jadzia Dax is held responsible for a murder committed by her Trill symbiont's previous host, Carson Dax

1993



### Vortex AAAAA

Writer: Sam Hallie

Director: Winch Kolbe

April 18, 1993

Odo investigates reports of other shape-shifters in the Gamma Quadrant.



### Battle Lines AAA

Teleplay: Hilary J. Bader and Richard Baines

Story: Evan Carlos Samers

Director: Paul Lynch

April 25, 1993

Sisko and other officers are trapped when their ship crashes on a moon.

### The Storyteller AA

Teleplay: Bart Michael Brenemiller and Ira Stevens Behr

Story: Bart Michael Brenemiller

Director: David Livingston

May 2, 1993

Chief O'Brien takes the role of leader in a Bajoran village.

### Progress AAAAA

Writer: Peter Allan Fields

Director: Ivo Lando

May 9, 1993

Kira has to negotiate the evacuation of a Bajoran moon.



Worst Episode

### If Wishes Were Horses AA

Teleplay: Neil McCue Crawford and William L. Crawford

and Michael Piller

Story: Neil McCue Crawford and William L. Crawford

Director: Robert Guggino

May 16, 1993

The crew's fantasies start coming to life.

Fantasy/satire episodes can be fun, but they have to work hard to avoid feeling unsubstantial. This attempt never quite seems to get there, with the plot crawling fast under all the irrelevances.

### The Forsaken AAA

Teleplay: Evan Carlos Samers and Michael Piller

Story: Jim Finkelstein

Director: Ivo Lando

May 23, 1993

Lwaxana Trax arrives on B53 and sets her sights on Odo.

### Dramatic Personae AAA

Writer: Joe Winosky

Director: Cliff Bole

May 30, 1993

A Klingon experimental weapon creates the crew of B53 to act out of character.



1st

### Duet AAAAA

Teleplay: Peter Allan Fields

Story: Lou Mac and Jerome Corgan-Fava

Director: James L. Conway

June 13, 1993

A Klingon war criminal is treated in QSO's infirmary, causing a conflict for Neelix.

A heartfelt story about war crimes and survivor's guilt, as Neelix fights to bring a Klingon labor camp commandant to justice but is forced to confront her own painful past.



BEST MOMENT

Kira kneels beside the corpse of H'Witza, a man who, until recently, was a sworn enemy. "He's a Klingon," says his killer. "That's reason enough." "No," says Kira. "It's not."



2nd

### In the Hands of the Prophets AAAAA

Writer: Robert Howard Wolfe

Director: David Livingston

June 28, 1993

Rapport cleric Neelix causes religious strife on the station.

A smaller-scale episode than most season finales, but all the more affecting for it, as 24th Century reason collides with religious fanaticism.

## MOST VALUABLE PLAYERS

### RICK BERMAN AND MICHAEL PILLER

A joint reward for DS9's creators. With their new series unable to leave its makeshift behind at warp speed, they had to get the basics of its fictional environment — its politics, its culture, its back story — right the first time. And they did!

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